

336
113a



OPERA
SONGS

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R. H. M. 2
Charterhouse } 1817.

Collated.

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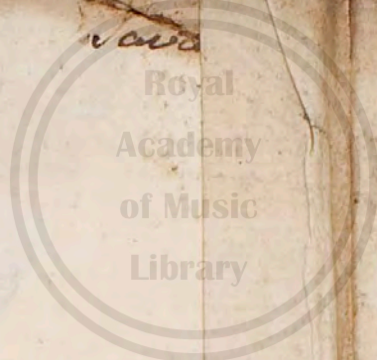
336
113²

Grippo. Bononcini. &

California.

Muzio Scaevola. Handel.

Julio Cesare. 2^{da}. Handel.



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R. J. H. 2
Charterhouse





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336/113^a

4

Ry
Cha



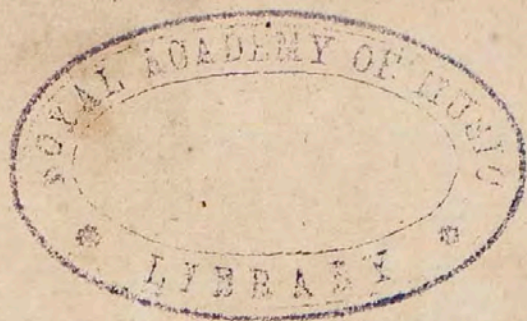
Mo

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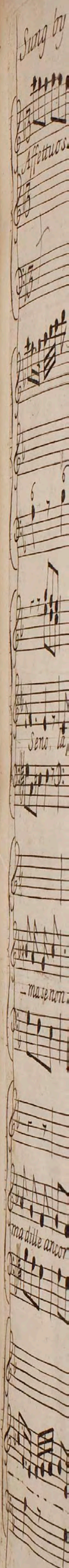
L O N D O N

*Printed for Rich^d Meares, Musical Instrum.^t Maker, &
Musick Printer at y^e Golden Viol in S.^t Pauls Church Yard.*

[1722]

R.
Cha

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Sung by Sig^{ra} Senifini in the Opera of Crispus

Affettuose e Andante

S. Dille dille che peno, ma dille ancor che in

Seno, la fiamma ascondere se non mi bra

— ma se non mi brama, dille dille che brama, dille dille che peno,

ma dille ancor che in Seno, la fiamma ascondera, se non mi bra

ma, se non mi brà -- ma.

la voglio e la desi =

= o, ma prezzo e lamor mio, Soldi chi m'a

ma, Soldi chi m'ama Solo, e prezzo lamor mio

= o e prezzo lamor mio, Soldi chi m'a

ma, Soldi chi m'a -- ma. Da Capo al Segno

Cross Sculp

Sung by Mrs Robinson in Crispus.

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Allegro

Lo voglio, Lo voglio, lo chiede l'amore la fede, che Serba per

te che ser ba che ser ba per

te lo voglio, lo voglio, lo chiede l'amore la fede, che Serba per

te che ser ba, che serba per

te, la fede l'amore, lo chiede lo voglio, l'amore la fede, la-

more lo chiede, che Serba per te, la fede lo chiede, l'amore la

fede, che serba per te,

Se taci Se nieghi, Sei cruda Sei cruda, poi

prieghi, e ingra.to con me, e ingra...

to e ingra to con me, se nieghi Sei cruda, in-

-grato Sei taci, Sei cruda con me, con me. Lo voglio D.C.

Sung by Sig^{ra} Senifini in Crispus.

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Lento.

Seve-

- dete i pensier miei, giusti Dei, difende te l'innocenza del mio

cor, difende te giusti Dei, se vendete i pensier

miei giusti Dei l'innocenza del mio cor, difen-

- de te giusti Dei l'innocenza del mio cor.

niuno mode, e voi tace - te , empia frode, vi con -
- donna et inganna il Genitor , - - - - - empia
frode, mi condonna, voi tacete, niuno mode e tin -
- ganna il genitor , e t'inganna il genitor . D. C.

Sung by Mrs. Robinson in Crispus.

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Solo la pena mia, basto a placar -

ti a placarti basta a placar - ti

Solo la pena mia, basta a placarti Solo ba -

- sta la pena mia, Solo a placar -

ti basta Solo basta a placarti, basta Solo,

basti a placarti,

di più che brami, lascia che tami,

divien tormento, l'amor che sento, per vendi car -

ti l'ascia che tami, di vien tormenti, l'amor che sento,

per vendicar - ti, di vien tor -

mento l'amor che sento per vendicarti. Da Capo.

Cross Sculp

Sung by Sig.^{ra} Senifini in Crispus.

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Se voi mi abbandonate, io

non l'accuso no' labra amoroze, di me mi lagnero mi lagnero, che

non vi so piacer che non vi so piacer, di

me mi lagnero, che non vi so piacer labra amoroze, se

voi mi abbandonate mi lagnero di me, che non vi so piacer

di me mi lagnero mi lagnero di me, che

non vi so piacer che non vi so piacer

Vedro che mi Sdegnate, e

v'amerò fedel, luci vezze, se debo esser cru-

-del esser crudel, sa-ro' col mio pensier

se debbo esser crudel esser crudel, sa-

-ro' col mio pensier, Sarò col mio pensier. D C

Cross Sculp

11
Sung by Mrs. Robinson in Crispus.

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Che bella fedelta, mai non vi pungail Sen

col freddo suo volen, la cruda gelosia ge lo si a, che

bella fedel ta, mai non vi pungail Sen, col freddo suo volen, la

cruda gelosi a, la cruda ge lo si a, mai non vi pungail Sen, non

mai col suo volen, no no la gelosi a, no no gelo - - - si

Lieto di tuo belta, tu paga del suo amor, godeti amanti cor, folli chi

piu desi - a, godete amante cor lieto di tuo belta tu

paga del suo amor, amanti amanti cor, folle folle

folle che piu desi - a, folle folle che piu desi - a. D C.

Cross sculp

13
Sung by Sig^{ra} Senifini in Crispus .

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Vaghe luci ch'il cor mi be a te

Se te merè non parto contento, Se piangete

Se piange - - - te mi fate, mi fate morir

Se te mate luci va - - - ghe

Se te me te non parto contento Se piage

te mi fate morir Se piange — — — — — te Se piangetemi

fate morir

Non più care ces-

sate cessate pene solo nel vostro tormento nel vostro tor-

mento solo man- ca Solo man-

ca nel vostro nel vostro languir Solo

man- ca, Solo man- ca nel

vostro languir nel vostro languir . . Da Capo .

Cross Sulp

Sung by Mrs Robinson in Crispus .

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Ingrato figlio Ingrato figlio

e chi timena nella mia pena a tormentar

mi ingrato figlio a

tormentarmi ingrato figlio e chi timena nella mia

pena a tormentar mi a tormentarmi a tormentarmi

Crofs Sculp

Sung by Sig.^{ra} Senifini in Crispus.

16

Viola da Gamba

Così

Stanco pelegrine che ridarda nel camino aera

fosco, chiuso bosco, mesto siede e attende il di mesto

Siede, Siede Stanco, mesto e Stanco peregrino, mesto e

Handwritten musical score for Viola da Gamba and voice. The score is written on ten staves, grouped into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The music is in 3/4 time. The lyrics are written below the bass staves. The score is for a piece titled 'Sung by Sig.ra Senifini in Crispus.' The page number '16' is written at the top. The instrument 'Viola da Gamba' is indicated. The tempo 'Cosi' is marked. The lyrics are: 'Stanco pelegrine che ridarda nel camino aera', 'fosco, chiuso bosco, mesto siede e attende il di mesto', and 'Siede, Siede Stanco, mesto e Stanco peregrino, mesto e'.

attende il di

gli par

lenta *gli par tar di, l'alba il sole e tien lo*

Sguardo che ridardi nel camina aera

fosco, chiuso bosco, mesto Siede attende il di at-

Handwritten musical score on page 18, featuring vocal and piano parts with Italian lyrics. The score is written on ten staves, with the first six staves containing vocal lines and the last four staves containing piano accompaniment. The lyrics are in Italian and describe a scene of celestial beauty and divine light.

-ten - - - - - de il di mesto

Siede fisco ciel mesto co = si fisco in ciel

mesto cosi mesto cosi cosi mesto tien lo Sguardo, fisco

in ciel e gli par tar di, l'alba il Sol mesto cosi mesto co

= si .

S. Da Capo al Segno .

S. Cross Sculp

19
Sung by Sig.^{ra} Senifini in Crispus.

mesto

un vizzo un guardo, un riso un si di quella

bocca, Solo mi fa goder,

Solo mi fa goder,

un vizzo un guardo, un riso un si di quella

bocca Solo mi fa goder

mi fa goder un

guardo, mi fa goder un riso, un guardo un riso Solo, un

Si mi fa goder

un

fa goder, un si mi fa goder

accorso in quel bel viso amore il dardo Scocca e
m'empil di piacer e m'empil di piacer
ascoso amore il dardo, in quel bel viso
Scocca, il dardo ascoso amore, e m'empil di più
cer il dardo ascoso a
more e m'empil di piacer. Da Capo

Crofs Sulp

London Printed
Sharp & Holroyd in
the Violano Fl.

The
Favourite
SONGS
in the
OPERA
call'd

CRISPUS (*Bononcini*)

London Printed for & sold by I. Walsh Serv.^t to his Majesty at the
Harp & Hoboy in Catherine Street in the Strand: & In.^o & Joseph Hare
at the Viol and Flute in Cornhill near the Royal Exchange

[Faint, mirrored musical notation and text, likely bleed-through from the reverse side of the page.]

Sung by Sig^r Senefino in^(I) the Opera of Crispus

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3
7 7 6 7 7 4 6 7 7
3
:S: Pia.
:S:
Dille dille che peno ma dille an =
:S:
= cor che in fe = no la fiamma ascondera se non mi bra
For. Pia.
ma se non mi brama dille dille che peno dille dille che pe = no
ma dille ancor che in fe = no la fiamma asconde = ra se non mi bra
tr
ma;

(2)

For

se non mi bra - - ma

Pia

La voglio e la desi - a ma prezzo e l'a-mor mi = a sol di chi

For. Pia.

m'a - - ma sol di chi m'ama

so = lo e prezzo l'amor mi = o. e prezzo l'amor mi = o

sol di chi m'a - - ma

Da Capo al segno

sol di chi m'a - - ma



[Faint, mostly illegible musical notation and text across the page]

[Faint text at the bottom of the page, possibly a signature or date]

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The text is mirrored across the page, suggesting bleed-through from the reverse side. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script, likely French, and are positioned below the musical staves. The paper shows signs of age, including discoloration and faint smudges.

Sung by Mrs Robinson in Crispus⁽³⁾

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Pia. *For.*

Lo voglio lo voglio lo chiede l'amore la fede che serba per te

6 6 4# 7 4 7 4

Pia.

che ser - - - ba che serba per te lo voglio lo voglio lo chiede la

5 6 6 6# 6# 6

For.

- more la fede che serba per te 6 7# 6 5 che ser - - - ba che

4# 4# 4# 6 6 6

Pia.

serba per te la fede l'amore lo chiede lo voglio l'amore lo chiede l'amore la

6 5# 6 4# 6 4# 7 6 5b

fede che serba per te la fede lo chiede l'amore la fede che ser = ba per

6 5# 7 6 5b 6# 6 5#

(4)

For. Pia

te 6 5 7 8 6 5 6

se taci se mieghi sei

For

cruda sei cruda poi prieghi e ingrata con me e ingra

Pia.

to ingra-to con me sei cruda se taci ingrata se

For. Pia.

miegghi sei cruda fuo prieghi ingrata con me se

Da Capo

miegghi sei cruda ingrata sei taci sei cruda con me con me

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Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The ink is faded, and the paper shows signs of age and wear. The score is organized into systems, with some staves grouped by brackets on the right margin.

Sung by Sig^r Senefino⁽⁵⁾ in Crispus

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Unifoni con fordine

Seve=de=te=i pensier miei giusti De=i difen=de=te l'inno=

=cenza del mio Cor, difen=de=te giusti De=i seve=

=de=te i pensier miei giusti De=i l'innocenza del mio Cor

- difende=te giusti De=i l'inno=cenza del mio Cor

(6)

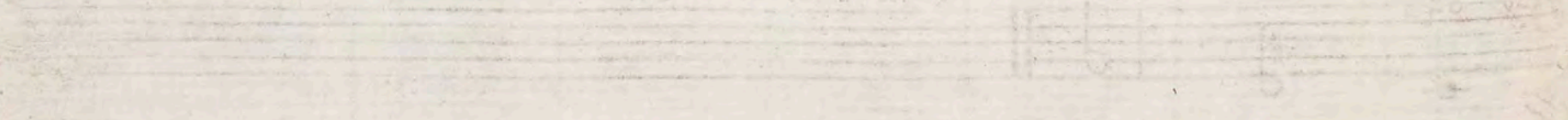
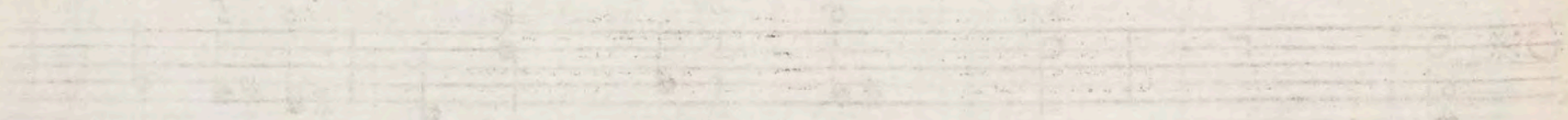
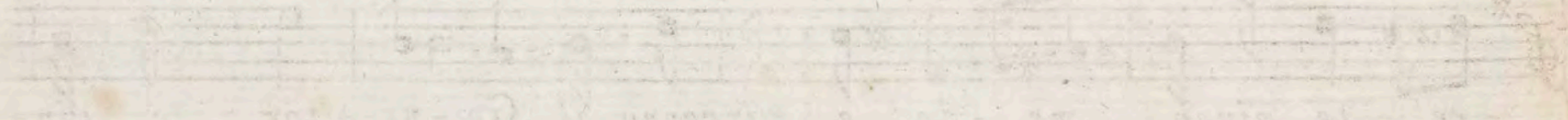
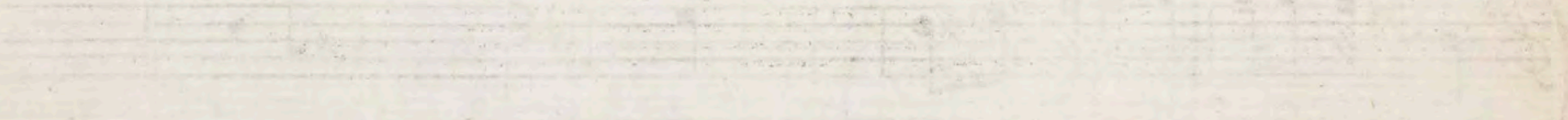
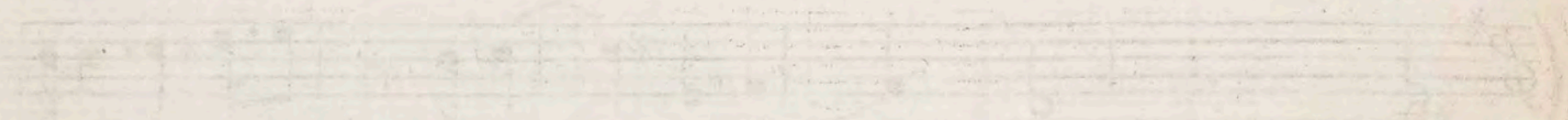
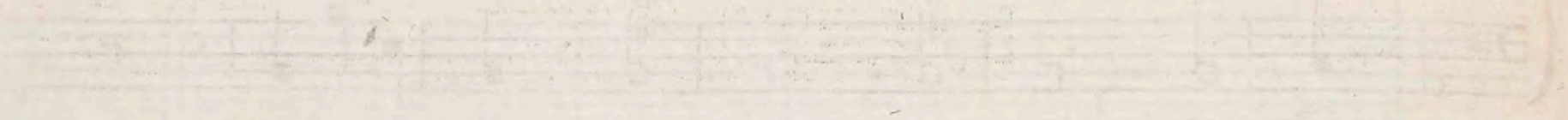
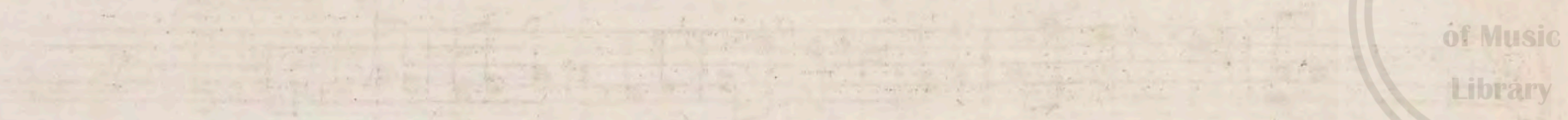
Musical notation system 1. Treble and bass staves with a key signature of one sharp (F#). The bass staff includes the word "Niuno" at the end.

Musical notation system 2. Treble and bass staves. The bass staff contains the lyrics: "mo = de e voi fa = ce = te empia frode mi condonna e t'inganna il Ge = ni =".

Musical notation system 3. Treble and bass staves. The bass staff contains the lyrics: "= tor empia frode mi con = don = na voi ta =".

Musical notation system 4. Treble and bass staves. The bass staff contains the lyrics: "= ce = te niuno mo = de e t'inganna il Ge = ni = tor e tin =".

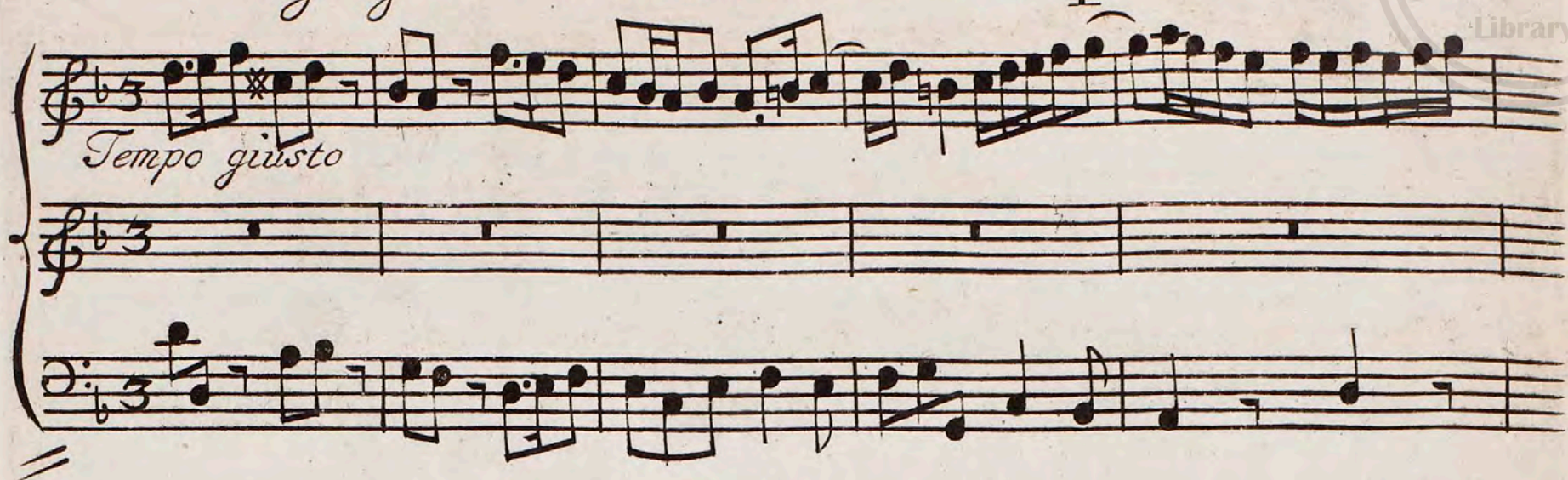
Musical notation system 5. Treble and bass staves. The bass staff contains the lyrics: "= ganno il Ge = ni = tor". The system concludes with the instruction "Da Capo".



Sung by Mrs Robinson⁽⁷⁾ in Crispus

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Tempo giusto



Solo la pena mia basta a placar - - - ti a



placarti basta a placar - - - ti Solo la pena mia



basta a placarti solo basta la pena mia so- lo a placar - - -



- - ti basta solo basta a placarti basta solo basta a placarti

(8)

Di piu che brami

l'ascia che t'ami divien tormento l'amor che sento per vendi - car - ti

lascia che t'ami divien tormento l'amor che sento per vendi -

- car - - - - - ti divien tormen - to l'amor che

sento per vendicarti

Da Capo

Sung by Sig^r Senefino⁽⁹⁾ in Crispus

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Affettuoso

Pia.

Se voi m'abbando = nate io non v'accuso

nò l'abbra amo = rose di me mi lagnero mi lagnero che non vi so pia =

For, Pia.

= cer - - - che non vi so piacer di me mi lagne =

= rō che non vi so piacer l'abbra amo = rose se voi m'abbandonate me lagne.

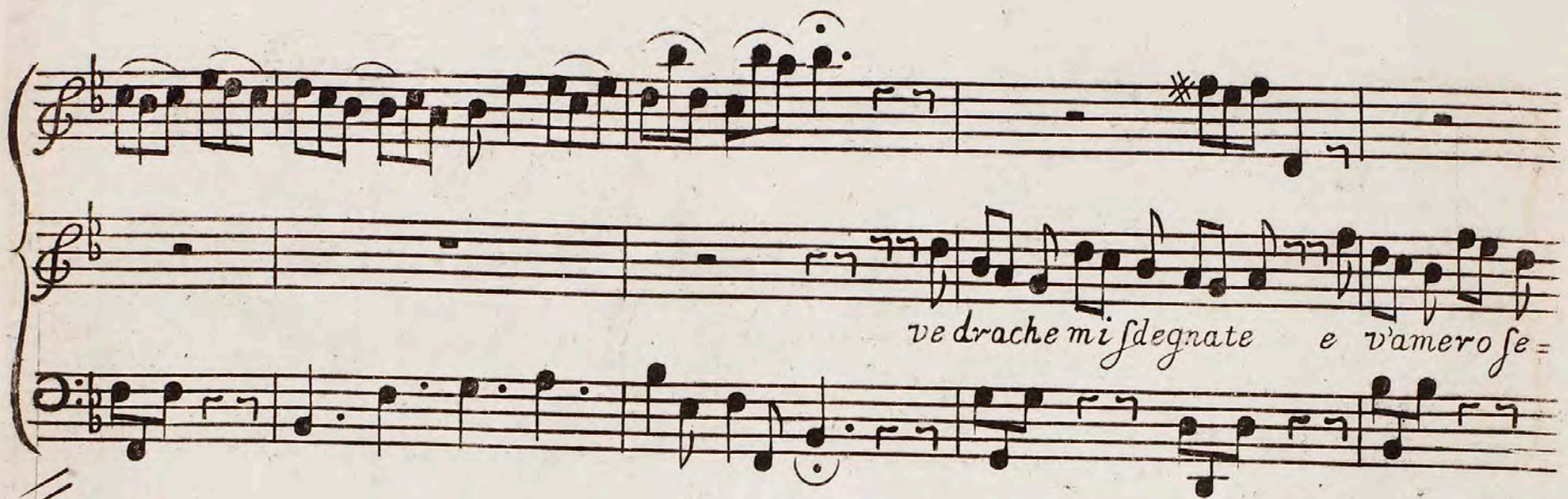
= rō di me che non vi so piacer - - - di

(10)

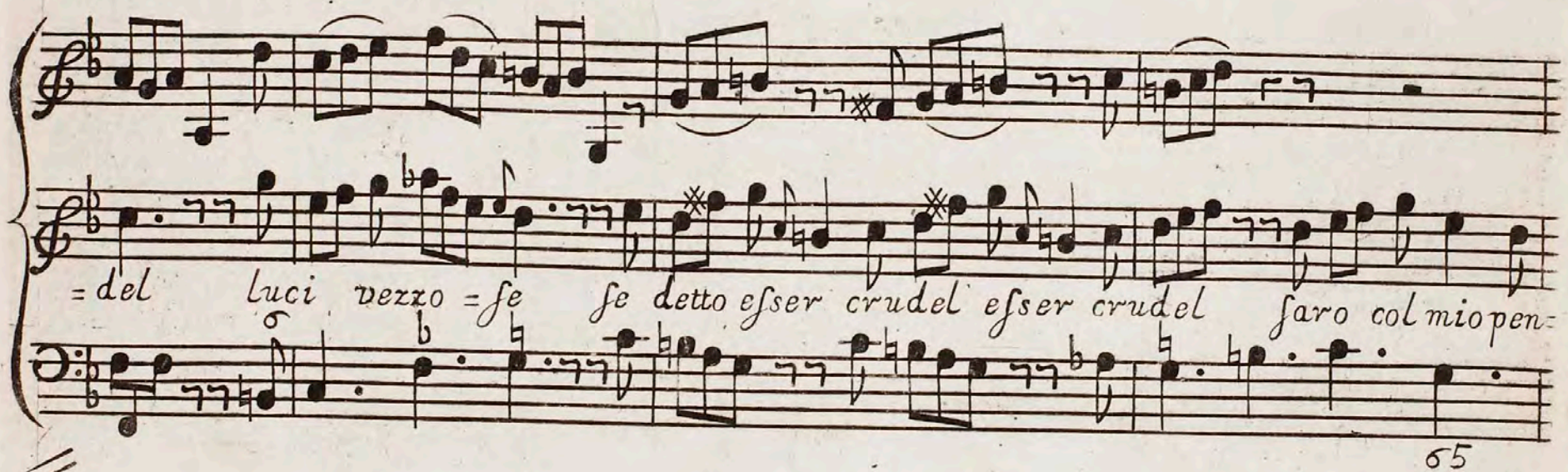


me mi lagnerò mi lagnerò dime che non vi sopiacer - che non vi sopiacer

For.



vedrache mi sdegnate e v'amero se =



= del luci veggio = se se detto esser crudel esser crudel farò col mio pen-

65

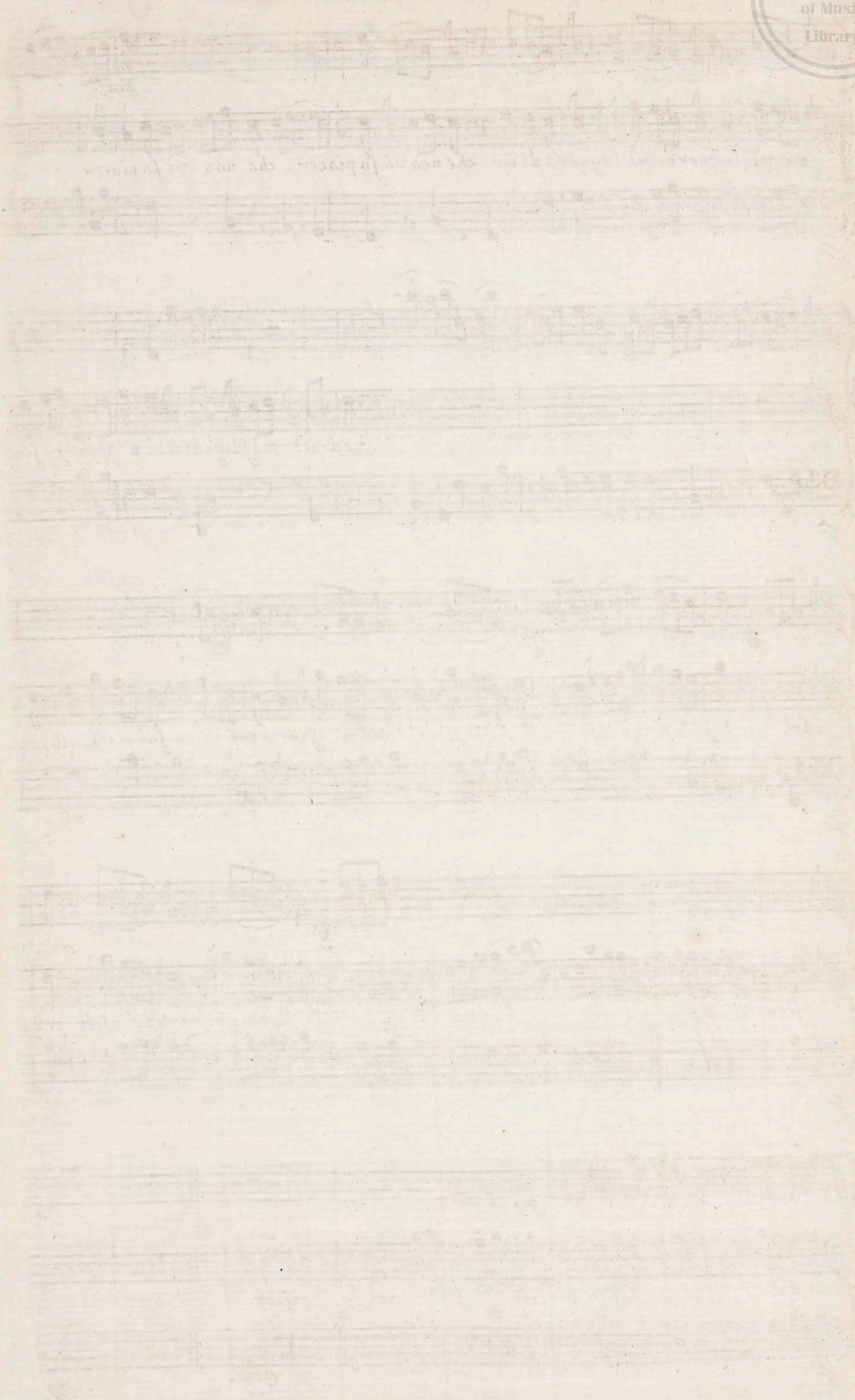


= fier - se debbo esser crudel esser cru =



= del farò col mio pensier 5 farò col mio pensier

Da Capo



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Sung by Mrs Robinson in Crispus

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Pia.
Che bella fedel ta mai non vi punga il sen col

For. *Pia.*
freddo suo volen la crud a gelosi = a ge = losi = a che bella fedel

ta mai non vi punga il sen col freddo suo volen la cruda gelo = si = a la

cruda ge = losi = a mai non vi punga il sen non mai col suo volen no

For.
no la ge = losi = a non mai la ge - - losi - a

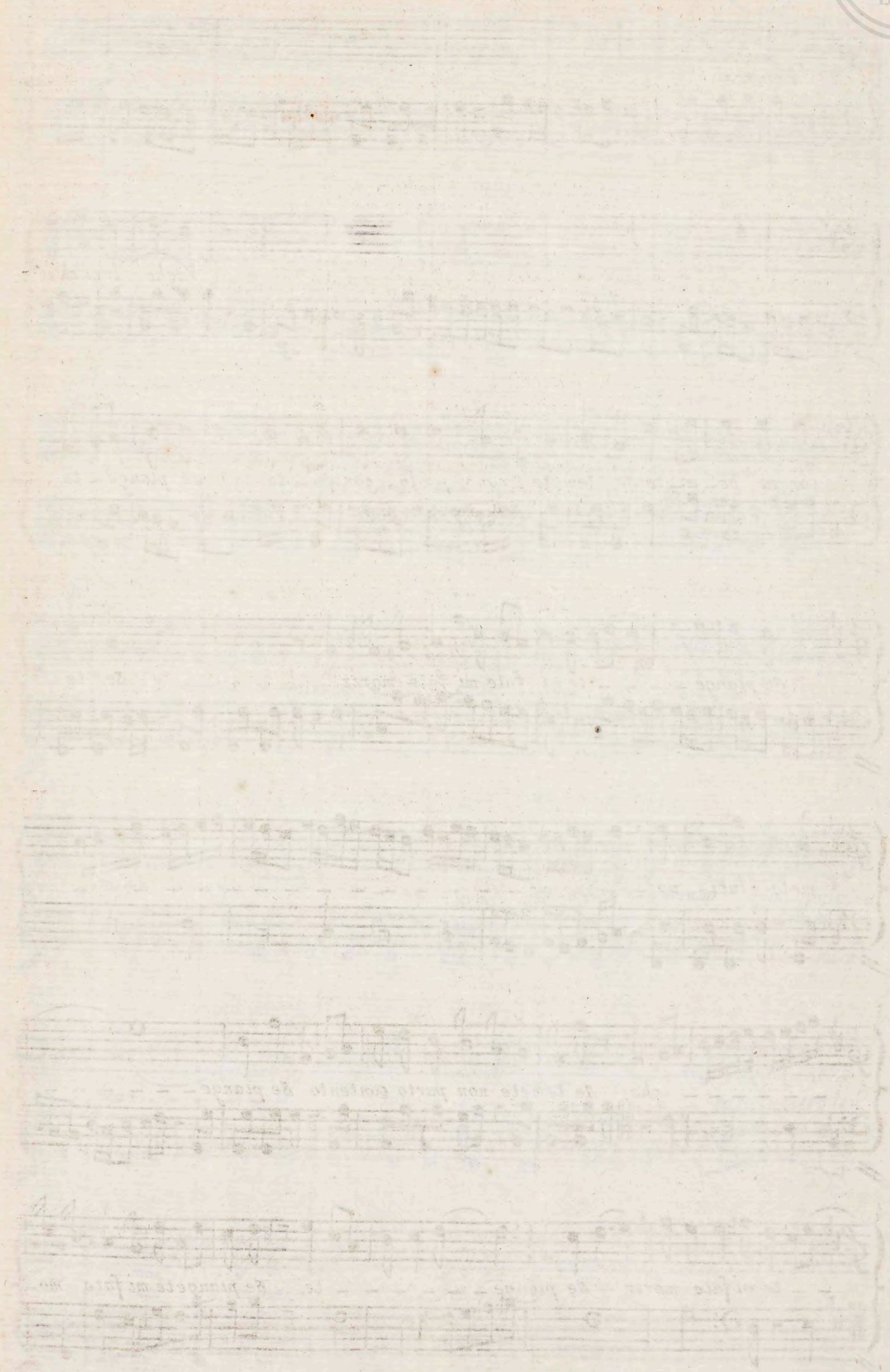
Lie =

Pia.
to di tuo beltà tà paga del suo amor godete amanti cor folle chi piu de =

For. Pia.
fi-a godete amanti cor lieto di tuo beltà ta paga del suo a =

= mor amanti amanti cor folle folle folle chi piu desi =

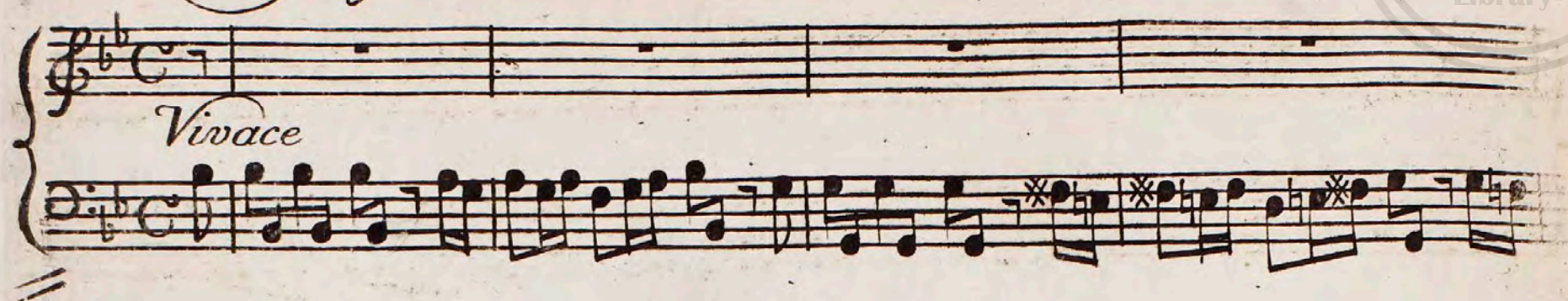
Da Capo
= a folle folle chi piu de = si = a



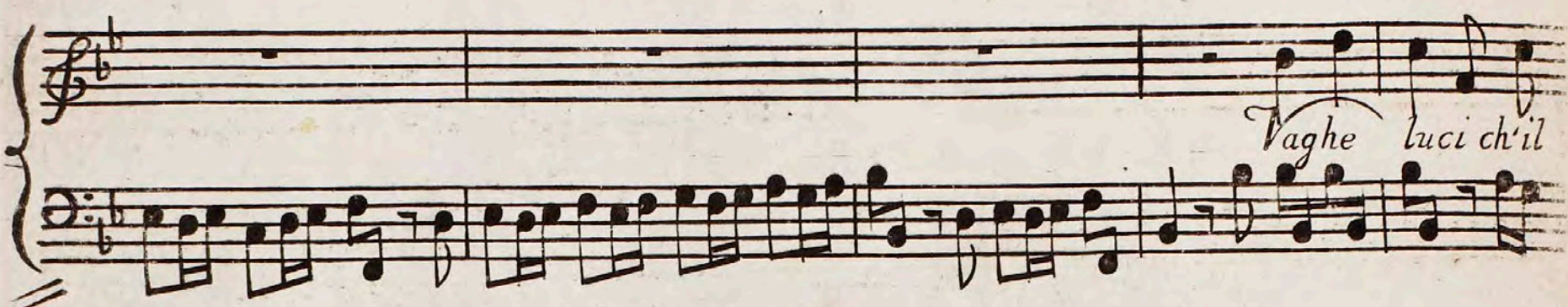
(13)
Sung by Sigr^r Senefino in Crispus

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Vivace



Vaghe luci ch'il



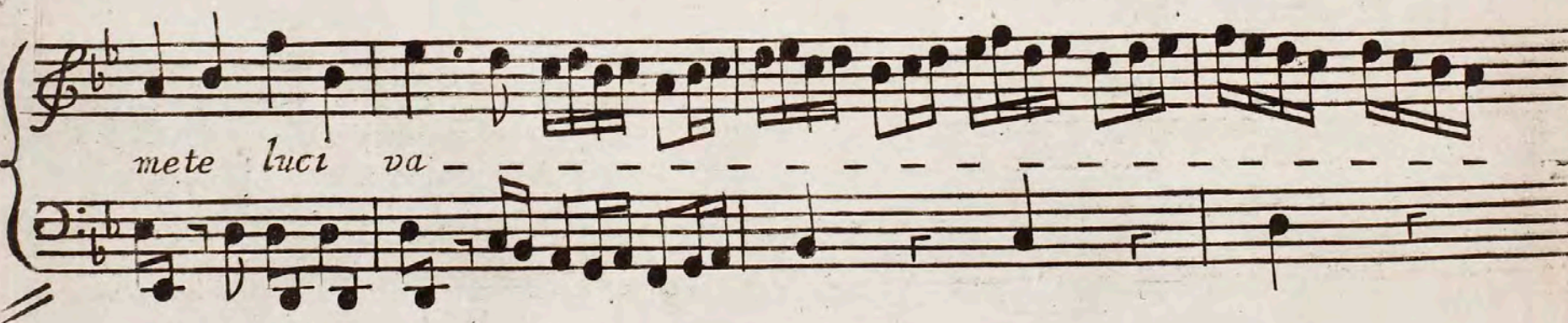
cor mi be-a-te se temete non parto conten-to se piange-te



se piange - - - te mi fate mi fate morir se te -



mete luci va -



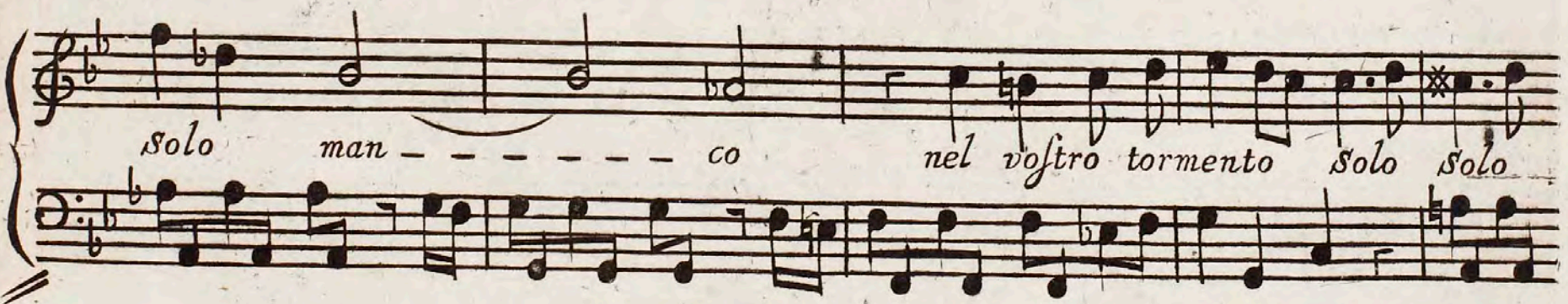
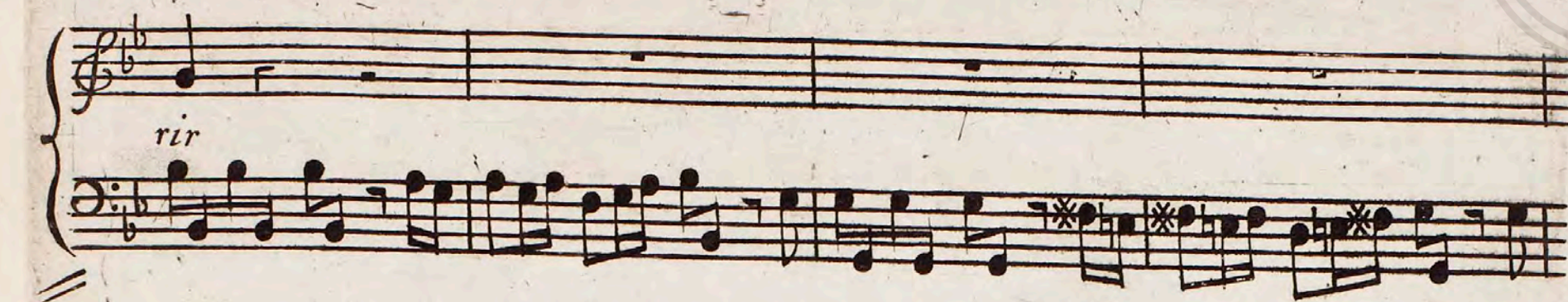
ghe se temete non parto contento se piange - - -



te mi fate morir se piange - - - te se piangete mi fate mo-



(14)



Song by Mrs Robinson in C major

This image shows a page from an old music manuscript book. The page is numbered 27 in the top right corner. A circular library stamp from the 'Royal Academy of Music Library' is also visible in the top right. The main body of the page contains a musical score, which is very faint and appears to be a transcription or a very light print. The score is organized into ten systems, each consisting of a single staff. The notation is mostly illegible due to fading, but some notes and rests can be discerned. At the top of the page, there is a title or description: 'Song by Mrs Robinson in C major'. The paper is aged and shows some wear, including a small dark spot near the center.

(15)
Sung by Mrs Robinson in Crispus

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Pia *For*

Ingrato ingrato Figlio ingra-to ingrato Figlio

Pia.

e che ti mena nella mia pena a tormentar

For.

mi ingrato ingrato Figlio a tormentarmi

Pia.

ingra-to ingrato Figlio e che di mena nella mia pena a tormentar

mi ingrato ingrato Figlio a tormentar

For.

= mi a tor = mentarmi

Pia.

Se son se son crude = le per te perte la sono ti guida al

trone e al mio periglio tu prendi l'ar - - - mi per te per te crude = le per

te per te lo sono e al mio periglio tu prendi l'ar - - - mi tu prendi l'ar-

For.

Da Capo

= mi Ingra =

(17)
Sung by Sig.^r Senefino in Crispus

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Cosi

stanco pele = grino che ri = darda nel ca = mino, aera

fosco chiuso bosco mesto fiede e attende il di

mesto fiede fiede stanco mesto e stanco pele = grino che ri =

= darda nel ca = mino aera fosco chiuso bosco

mesto fiede at = tende il di, at = ten

de il di mesto fiede mesto

fiede e attende il di attende il di

#4
2 5 6
Gli par lenta

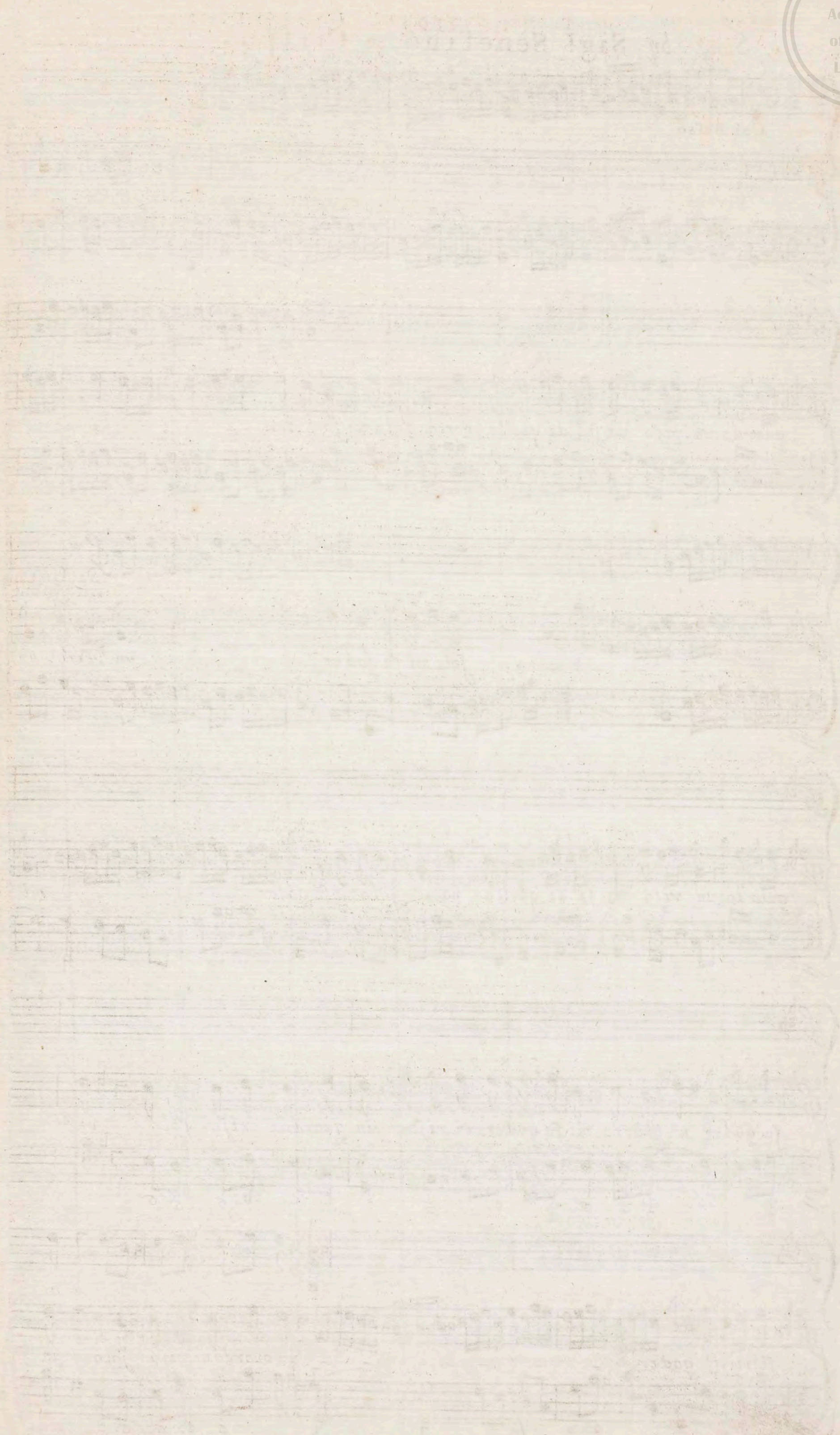
gli par tardo l'alba il sole e tien lo sguardo fisco Ciel

mesto co = si - - fisco in Ciel mesto co = si mesto cosi cosi

mesto tien lo sguardo fisco in Cielo e gli par tardo l'alba il sol mes =

= to cosi mesto cosi

Da Capo al segno :S:



Sung by Sigr⁽¹⁹⁾ Senefino in Crispus

Col Basso

Vivace

Un vezzo un

guardo un riso un sol di quella bocca sola mi fa goder

Violin Uni
with long

solo mi fa goder un vezzo un

guardo un riso un si di quella pace solo mi fa goder mi

fa goder un guardo mi fa goder un riso un guardo un riso solo un

si mi fa goder un guardo un riso solo un

For.

si mi fa goder mi fa goder

Pia.

accorso in quel bel viso a =

= more il dardo scocca e memie di piacer e memie di piacer

Col Basso

Vio: Unis:

ascose amore il

dardo in quel bel viso scocca il dardo ascosa amore e memie di pia =

DC

= cer

il dardo ascosa amore e memie di piacer

The
Favourite
SONGS
in the
OPERA
call'd

Bononcini

CALPHURNIA

*London Printed for and sold by I. Walfh. Servant to his Majesty at y^e
Harp and Hoboy in Catherine street in the Strand and In.^o & Joseph Hare
at the Viol and Flute in Cornhill near the Royal Exchange*

CALLIPHYRNA

OPERA

SONGS

SONNETS

THE

By the Author of the
Calliphyrna, &c.
&c.

Sung by Sig^{ra} Cuzzoni in California

34

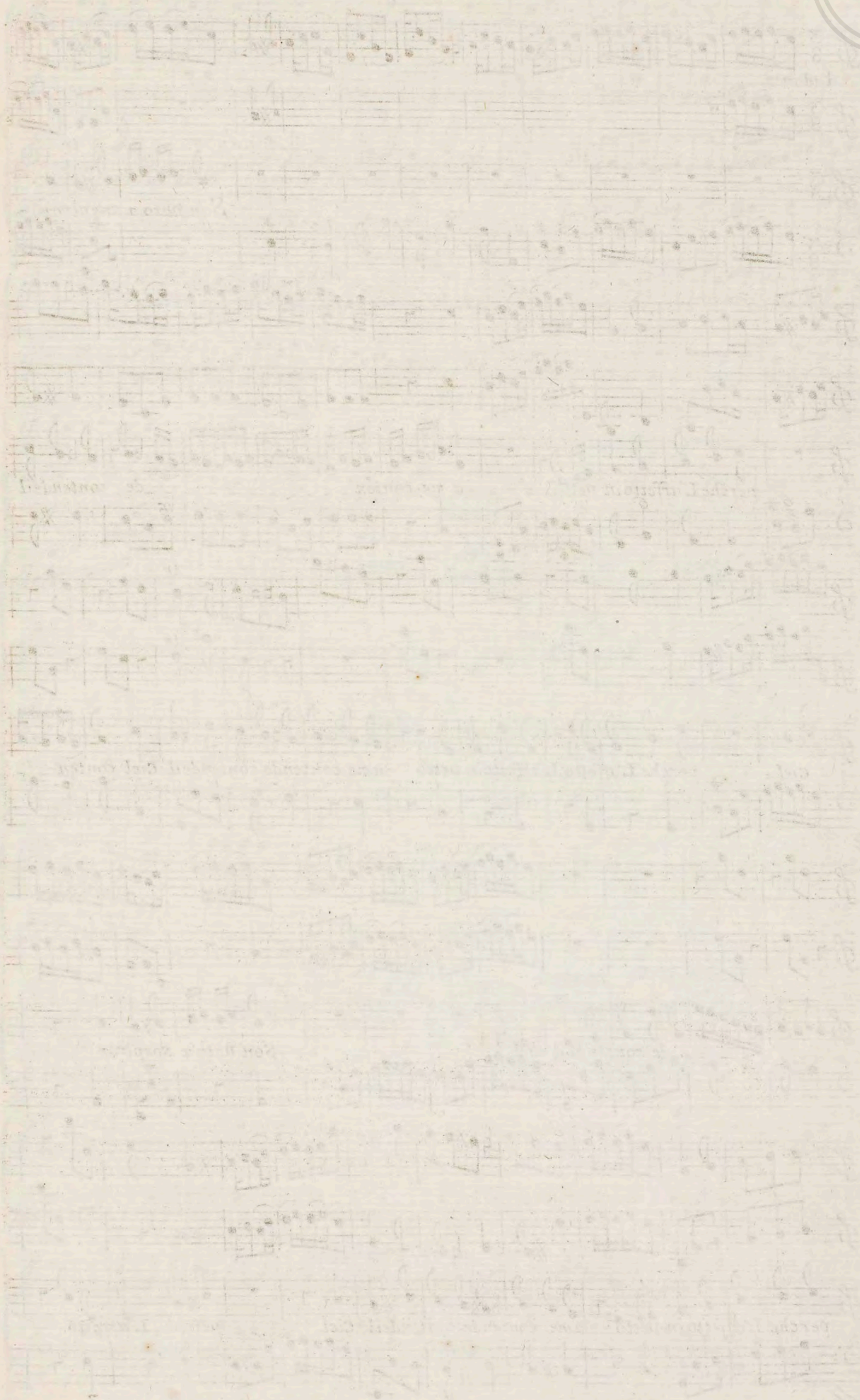
Royal
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Largo

Se a lui da forza il fato sprezzai mio Cor pia
gata tutte le pene ancora d'amor ch'è cie
tutte le pene ancora d'amor ch'è cie
d'amor ch'è cie *Rit^o*
Non spargero que
rele all' aumai fassiai venti ne uedrai miei Lamenti il
suono il suono e L'eco ne uedrai de miei La-menti il
suono e L'e
co il suono e L'eco e L'e
co

Da Capo

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation is in a historical style, likely from the 18th or 19th century. The score is organized into systems, with some staves grouped by brackets. The ink is dark, and the paper shows signs of age and wear.



Sung by Sign^r Senefino in Calfurnia

Royal
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Andante

Son nato a sospirar

perche L'affetto in petto a me conten de contendeil

Ciel perche L'affetto L'affetto in petto ame contende contendeil Ciel conten

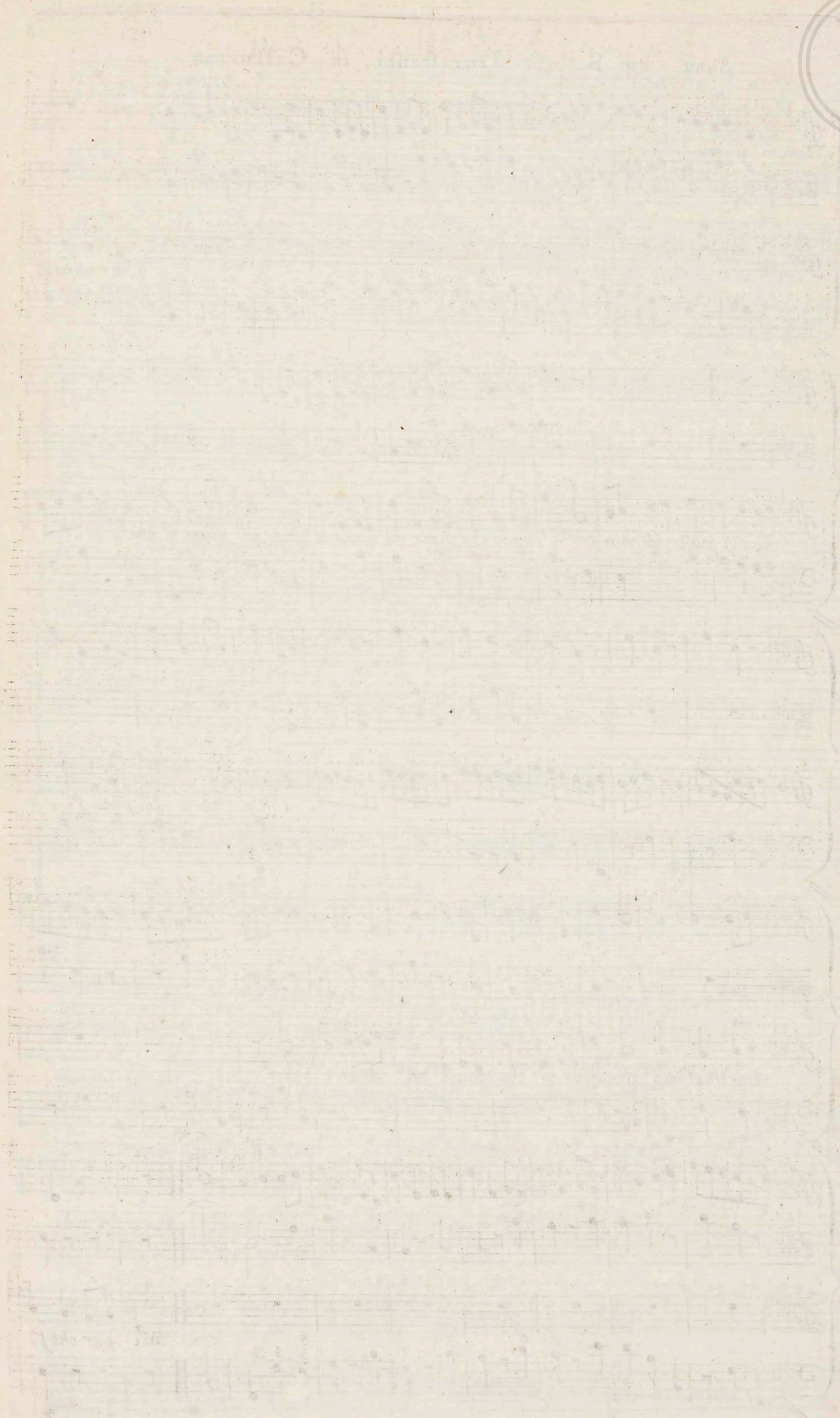
de contendeil Ciel Son nato a sospirar

perche L'affetto in petto ame contende contendeil Ciel perche L'affetto

7 #

L'affetto in petto ame contende contendeil Ciel conten -
 deil Ciel.
 Non deggio piu sperar se'gia' La calma al
 alma mi toglie amor crudel amor crudel
 si'gia' la calma al ma mi toglie amor crudel amor crudel
 Da Capo

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation is in a historical style, possibly 18th or 19th century. The page is numbered 18 in the top right corner.



(4)
Sung by Sign^{ra} Durastanti in California

Royal
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Tempo giusto

Un ombra di

pace si mostraal mio cor affanno che piace mi viene a bear mi viene a bear

Un ombra di pace si

mostraal mio cor affanno che piace mi viene a bear

tr

Mi par che si

#

(5)

cangi in gioia il dolor in gioia il dolor e dica tu piangi ma diui spe -

rar - - di ca tu piangi ma deui sperar ma deui spe -

rar un Dal segno

For the Flute

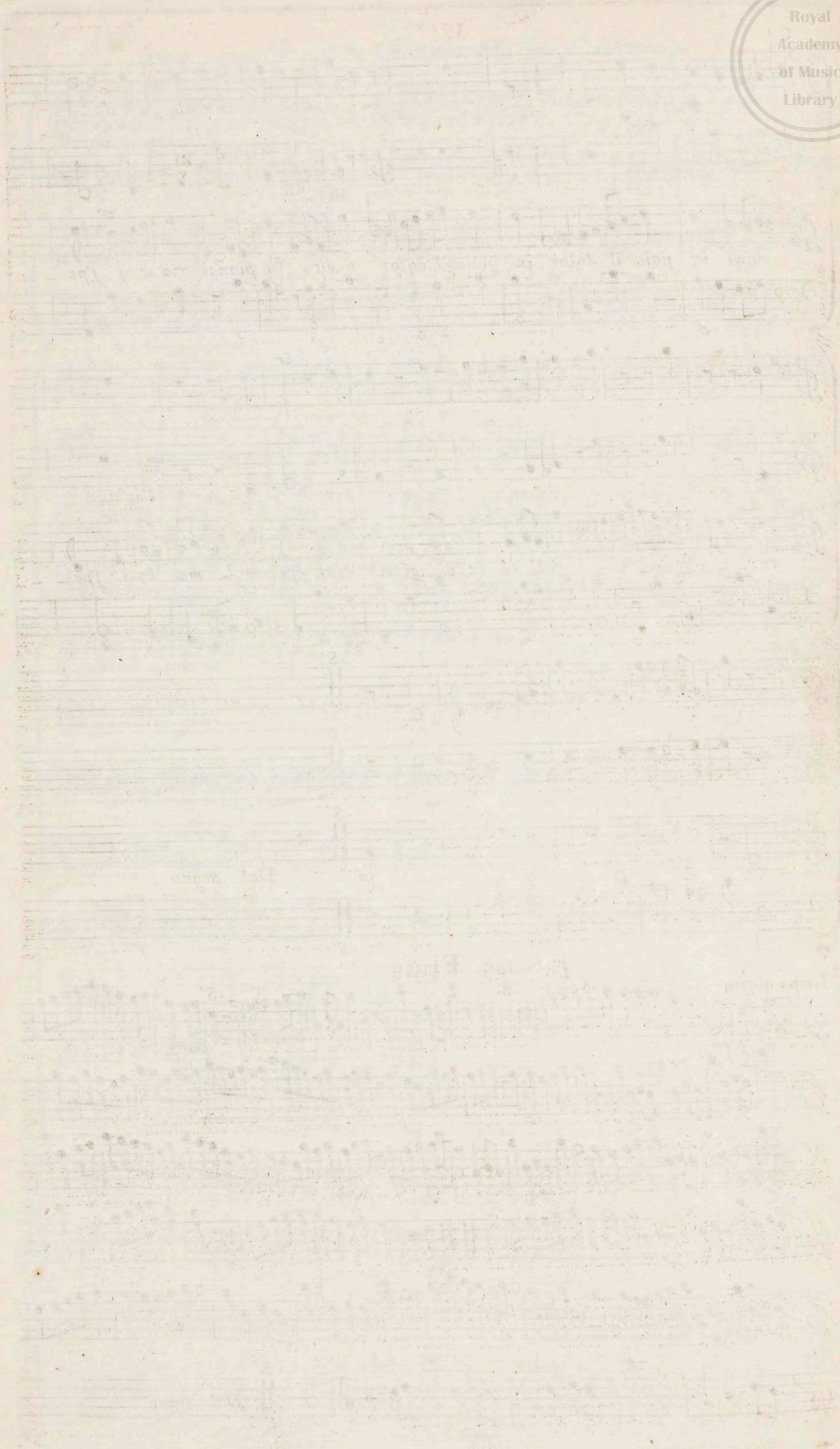
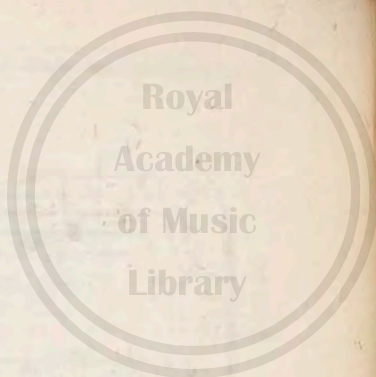
Tempo giusto

sym.

tr

vo

Dal segno



Handwritten musical score on page 39, featuring multiple staves of music. The notation includes notes, rests, and bar lines, with some text visible in the margins. The page is numbered 39 in the top right corner, and the Royal Academy of Music Library stamp is present in the upper right margin.

Handwritten musical score on page 39, featuring multiple staves of music. The notation includes notes, rests, and bar lines, with some text visible in the margins. The page is numbered 39 in the top right corner, and the Royal Academy of Music Library stamp is present in the upper right margin.

Sung by M^{rs} Robinson in CaliforniaRoyal
Academy
of Music

Handwritten musical score for a song, featuring vocal and piano parts. The score is written in G major (one sharp) and common time (C). The lyrics are in Italian.

Lyrics:

Render voglio ogn'vno amante e poi far' che peni ogn' o-ra

e poi far' che peni ogn' ora Render voglio ogn' vno a

man - - - te e poi far che peni ogn' o-ra che peni ogn' o-

- ra e poi far che peni ogn' o-ra e poi far che peni ogn' o-

ra

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. There are also some performance instructions like "6" and "7" written above notes.

(7)

Vuo' mos'

tar gratoil Sembante # per piagar gratoil sembante per piagar che

non m'adora vuo mostrar gratoil Sembian.

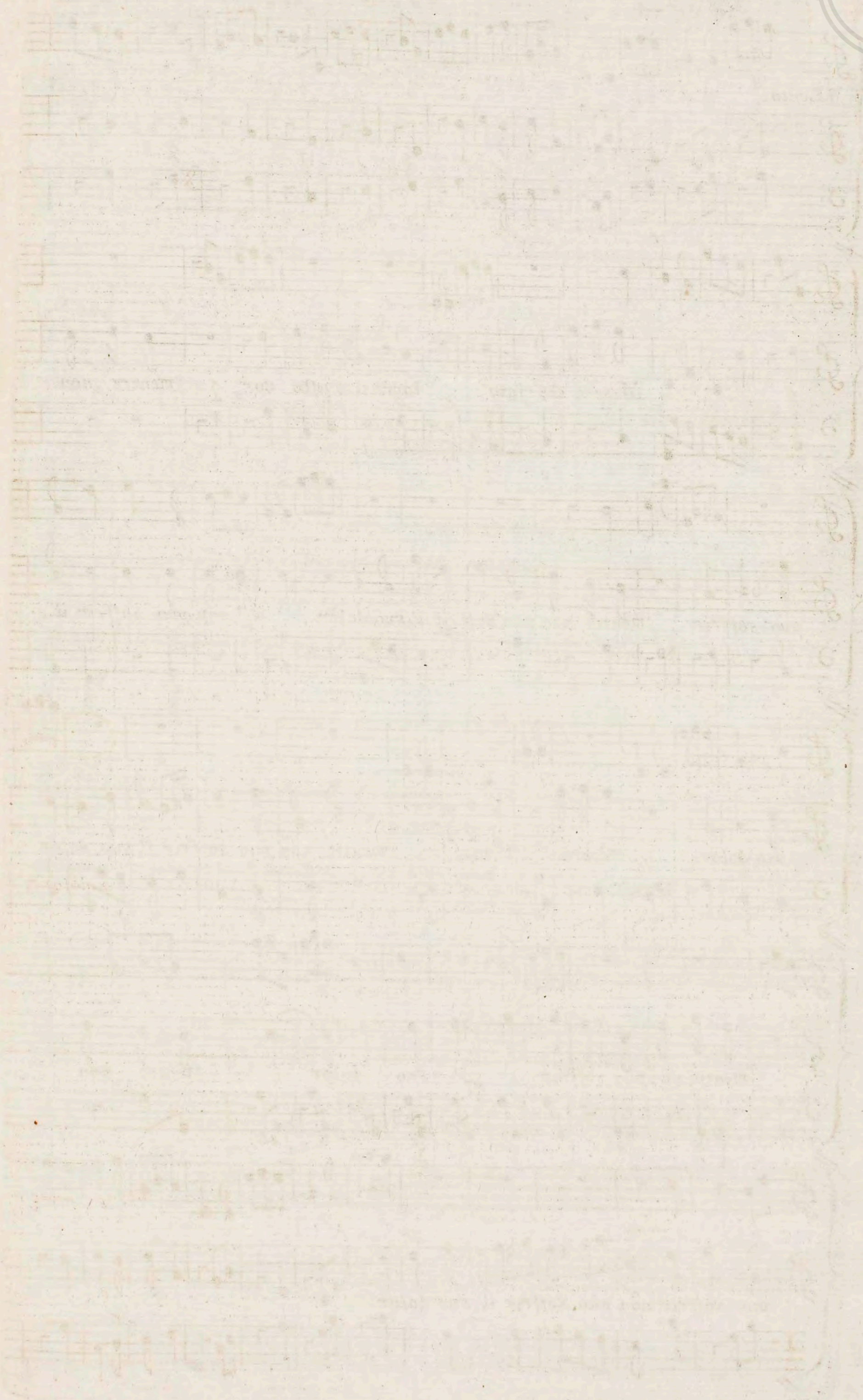
te per pi-gar piagar chi non m'adora piagar piagar chi non m'adora

For the Flute *Da Capo*

syn *so* *sy* *so*

DC

Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and faint smudges. The left edge of the page reveals the binding of the book, showing the edges of many other pages.



Sung by Sig^a (8) Cuzzoni in California

Royal
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of Music

Lento.

Misera che fato lagnasi questo cor mentre non

puo soffrir mentre non puo soffrir il suo dolor non puo soffrir il

suo dolor misera lagnasi mentre non puo soffrir il suo dolor

mentre non puo soffrir il suo dolor mentre non

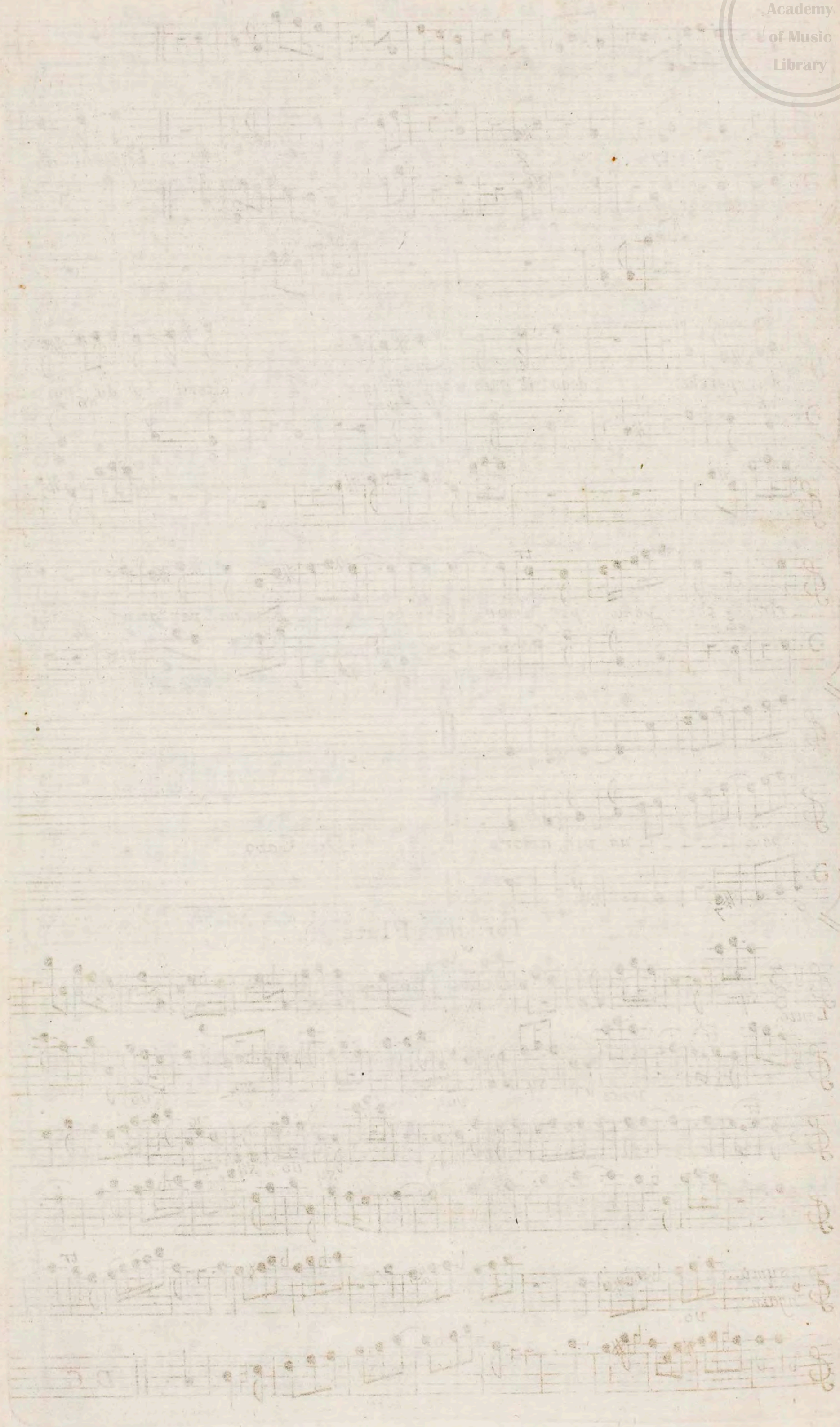
puo soffrir non puo soffrir il suo dolor

tr
Diterni oh
dei perche degg' il mio ben fuggir ditemi ha da mo
rir chi pena per amor chi pe na per amor chi
pe na per amor.

Da Capo

For the Flute

sym
Lento.
tr
voice
sy vo sy vo
sy vo sy vo
symp.
again
vo
D C



Sung by Sig.^{ra} Cuzzoni in Calphurnia

Andante

No' oh' Dio oh' Dio che mai farò deh' cor mio cor mio non mi lasciar

deh' cor mio deh' cor mio no' no' non mi lasciar

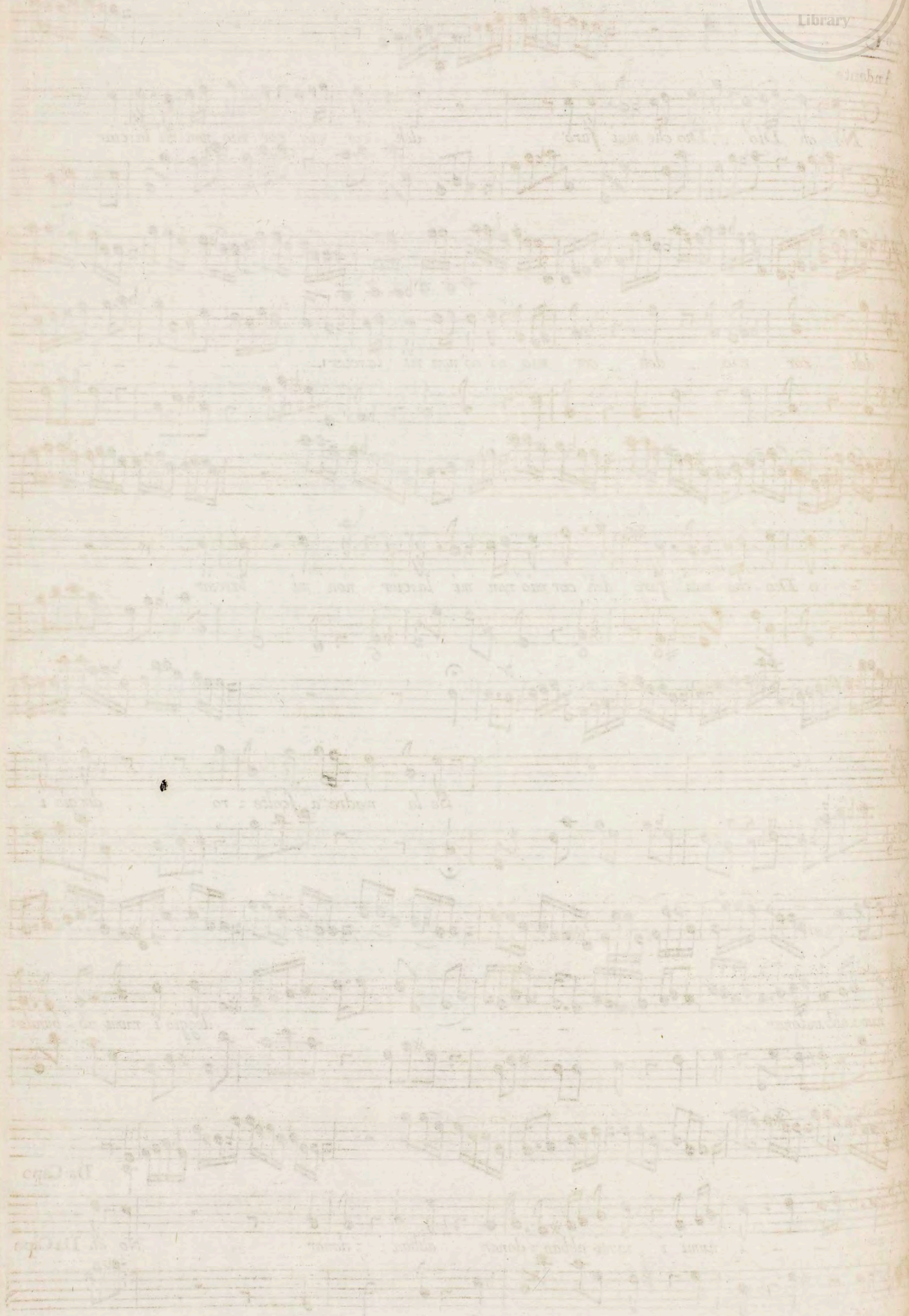
o Dio che mai farò deh' cor mio non mi lasciar non mi lasciar

Se la madre a scolte : rò deggio i

numi abbandonar - - - - - deggio i numi ab-bando-

Da Capo

- nar - - - i numi i numi abban - donar abban : - donar No oh Da Capo



Sung by Sign^{ra} Cuzzoni in California

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Academy

Con Spirito

Si si ch'io vuo' Lasciar L'affetto Lus'inghier e prima abbandonar

chi m'innamora

Si si ch'io vuo' Lasciar L'af-

fetto Lus'inghier e prima abbandonar chi m'innamora

chi m'innamo - ra e prima abbandonar

(12)

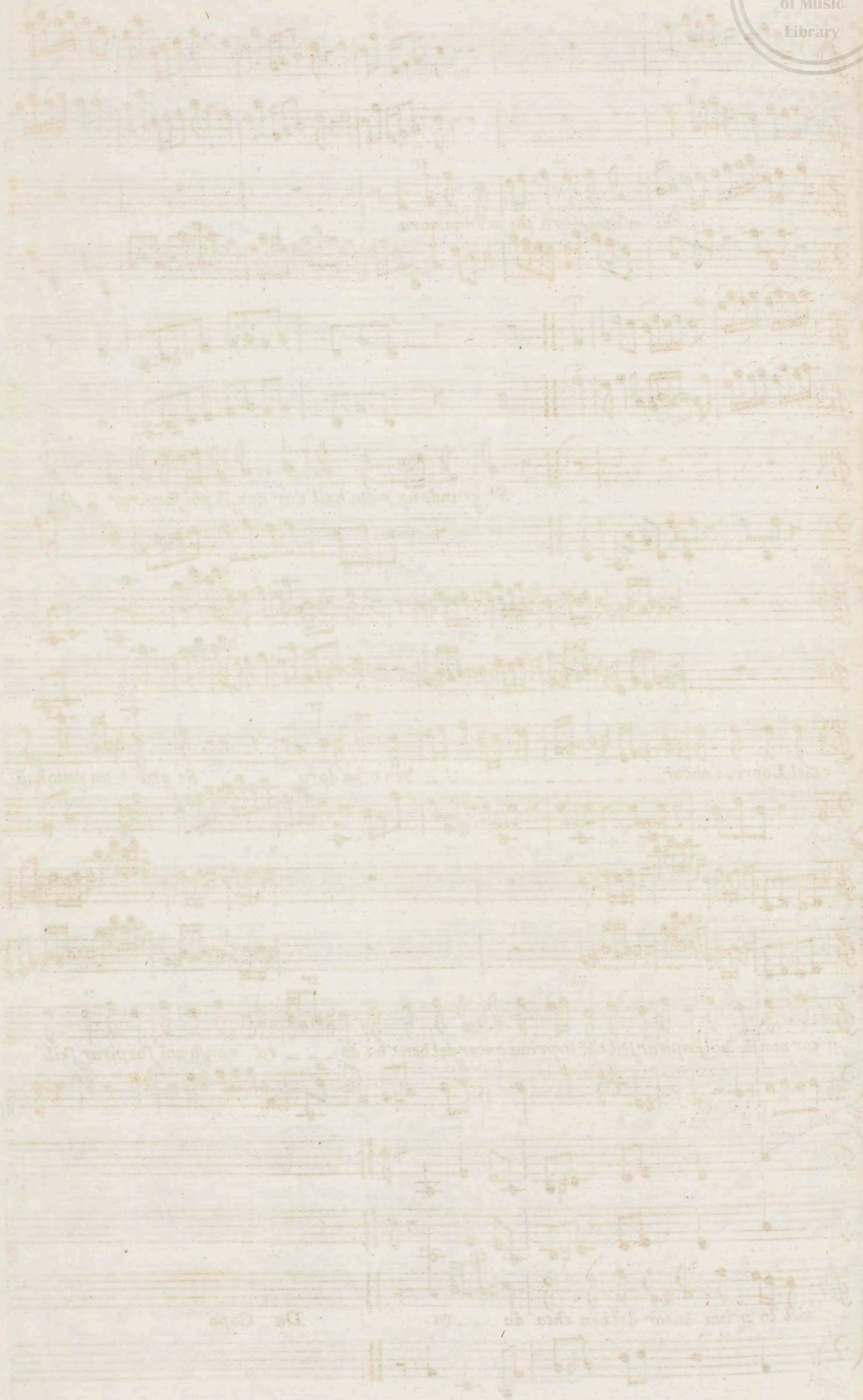
chi m'innamora chi m'innamora

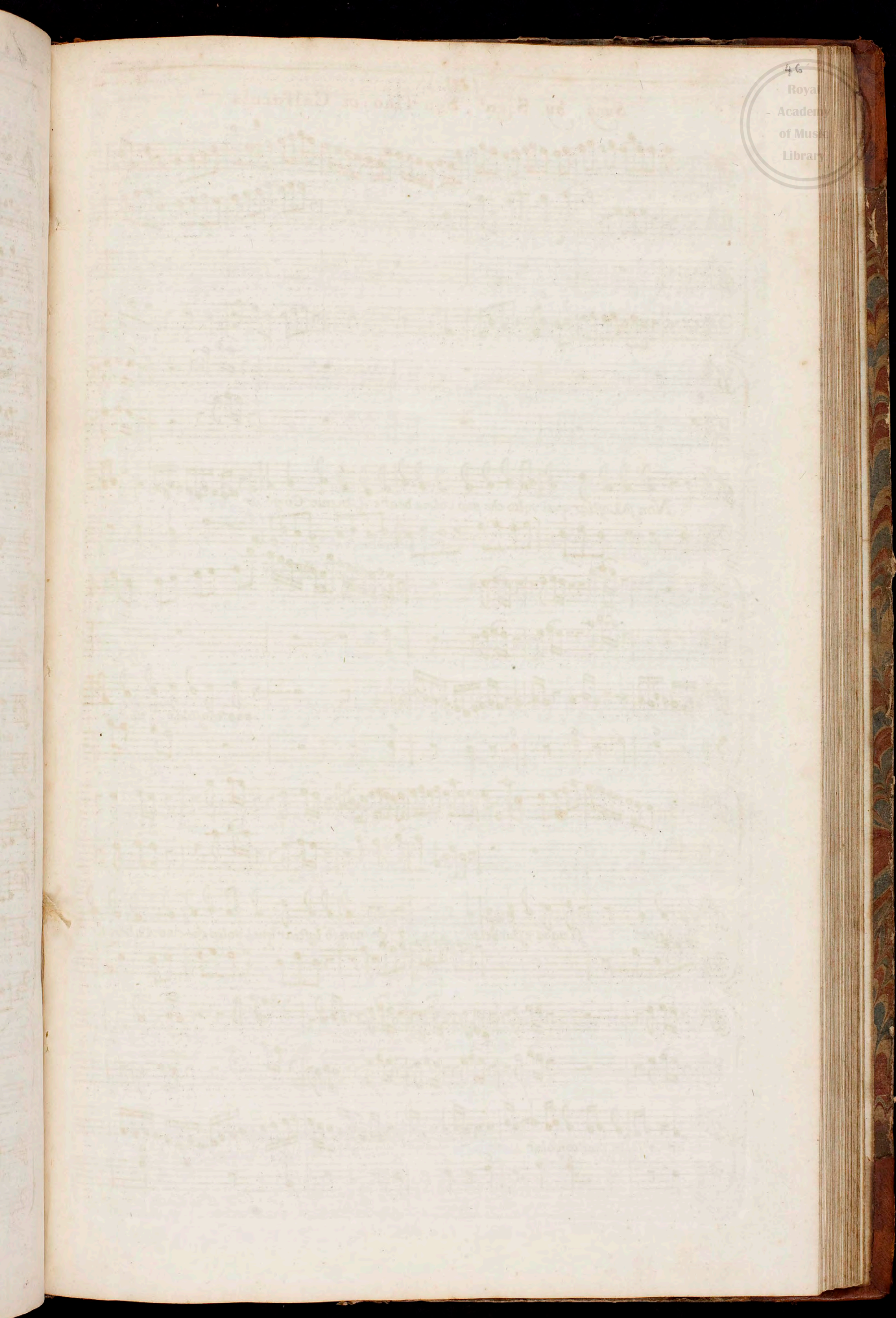
Se grande un petto hail cor non sa poi sospirar seil

ciel lo priua ancor ben c'ha dora Se grande un petto hail

cor non sa poi sospirar seil ciel lo priua ancor del ben c'ha do - - ra non sa poi sospirar seil

ciel lo priua ancor del ben chea do - - ra Da Capo





Sung by Sign^r (13) Senefino in California

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Vivace

Non sò Lasciar quel volto che puo l'alma beare e il sèn puo Consolar

puo' consolar si uaga e

tr
sua belta

si uaga e sua belta

non sò lasciar quel volto che puo l'alma be

ar e il sèn puo' consolar

For

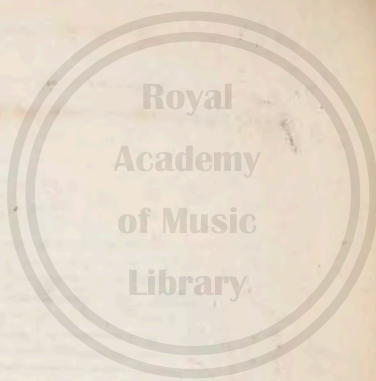
puo' consolar si vaga e sua beltà puo' consolar

tr
si vagae sua beltà

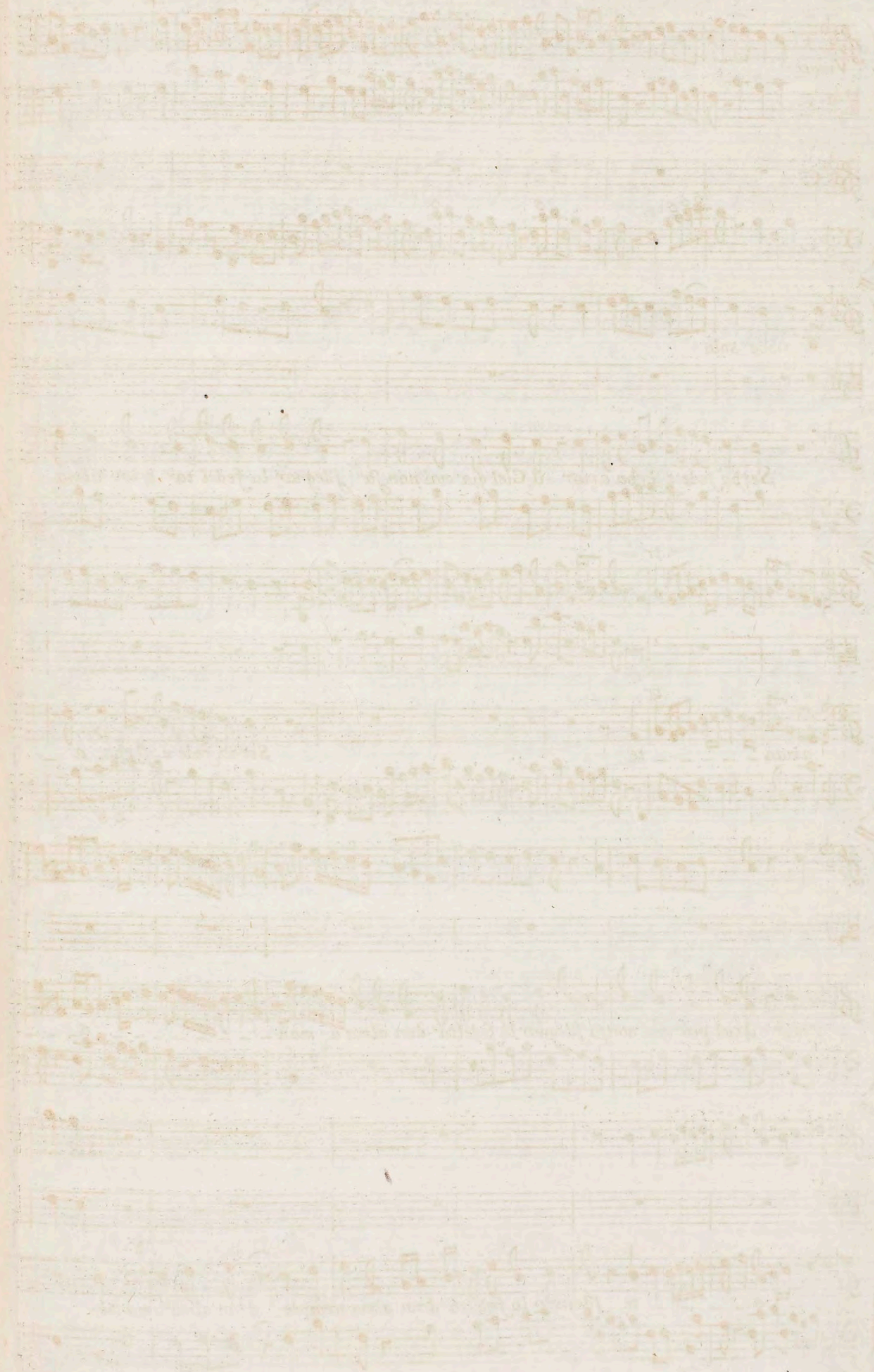
tr
E uoi piu grate aurette velocie placi dette uolate al caro bene placate le sue pene

f' ancor penando s'ta placate le sue pene f' ancor penando s'ta

f' ancor penando s'ta Da Capo



Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and faint smudges. The left edge of the page shows the binding of the book, with visible stitching and the edges of other pages.



(15)
Sung by Sign^{ra} Durastanti in California

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Vivace

Oboe solo

Serba fede e serba amor il Ciel già mai non sa sdegnar la fedeltà d'un alma

aman te Serba fede e serba a

mor il ciel più mai non sa sdegnar la fedeltà d'un alma a man

te sdegnar la fedeltà d'un alma amante d'un alma amante

First system of musical notation, featuring a treble and bass staff with complex melodic lines and fingerings.

Second system of musical notation, including vocal lines with lyrics: *E grato ai numi ancor uedere amante cor fido fido e' cos*

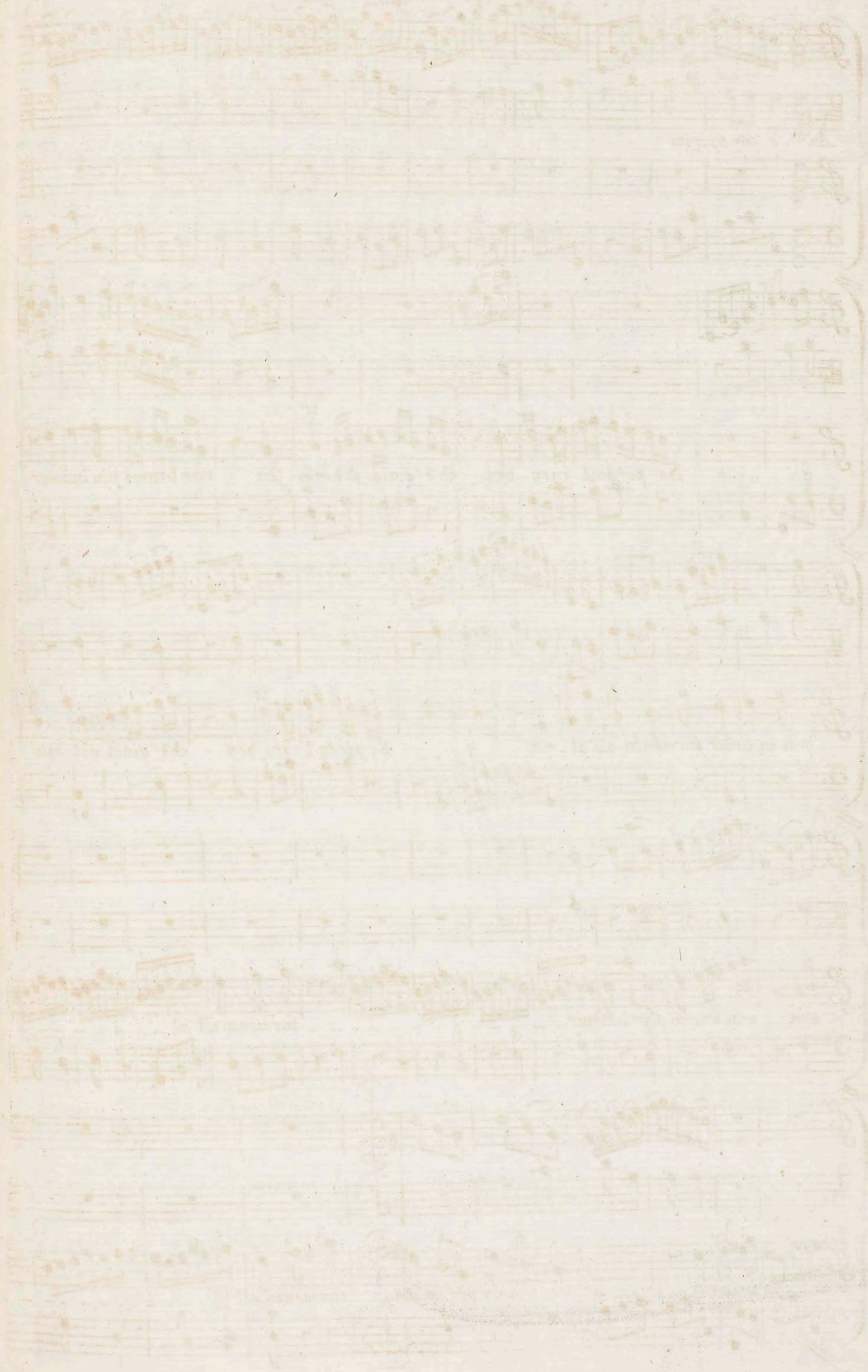
Third system of musical notation, including vocal lines with lyrics: *tan te e grato ai numi ancor uedere amante cor fido*

Fourth system of musical notation, including vocal lines with lyrics: *fido e' costan te ueder amante cor fido e costan*

Fifth system of musical notation, including vocal lines with lyrics: *te fido e costan te* and the instruction *Da Capo*.

(10)

The page contains approximately 12 staves of musical notation. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The handwriting is elegant and typical of the period. The paper is aged and slightly discolored, with some visible wear along the edges. The page is numbered (10) in the top right corner.



(17)
Sung by Sign^{ra} Cuzzoni in California

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Ande. e con spirito

Se perdoil caro ben ch'è gioia del mio sen non bramo piu in amar

piu in amar tormento all'al ma

Se perdoil caro ben ch'è gioia del mio

sen non bramo piu in amar tormento all'al

ma non bramo piu in amar tormento all'al

ma tormento all'al ma

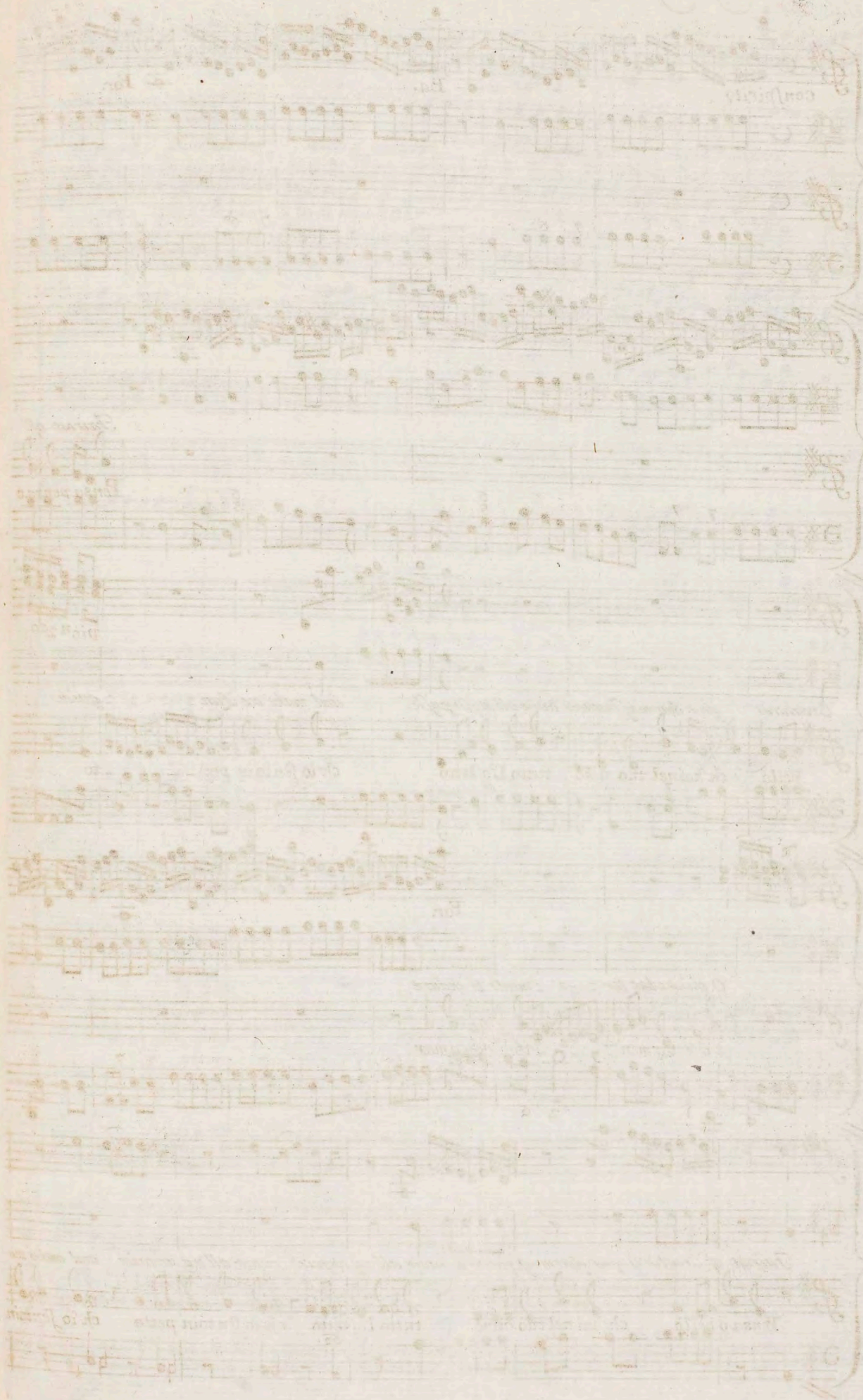
Non u'e' maggior dolor che uiuer senza

mor e s'io dia ancor nel mar L'intera cal

ma e s'io dia ancor nel mar

L'intera cal ma Da Capo





Sung by Sign^r Senefino in California

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Conspirito *Pia.* *For.*

Fairest of
Pensa pensao

vion 2do

Creatures *your charming Features cause all my Anguish* *and make me Lan - - - guish*
bella *ch'hainel tuo viso tutto l'assetto* *ch'io sento in pet - - - to*

For.

O, think what tor - - - ments I endure
e ch'è tormen - - - to di non amar

Fairest of Creatures your charming features cause all my anguish cause all my anguish and makes me
Pensa o bella *ch'hai nel tuo viso tutto l'assetto* *ch'io sento in petto* *ch'io sento in*

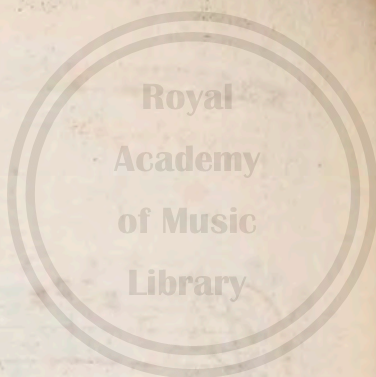
(20)

Languish O think what torments I endure
petto e che tormento di non amar

Pity me my only my only Treasure since my life is at thy pleasure you alone can kill or cure
penza pensa poi che non ho vita Se da te luce gradita tento il passo allontanar

sure you alone can kill or cure.
tento il passo allontanar

Da Capo



102

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and faint smudges. The score is written in dark ink, with some notes and rests clearly visible across the staves. The overall appearance is that of an old, well-preserved manuscript.

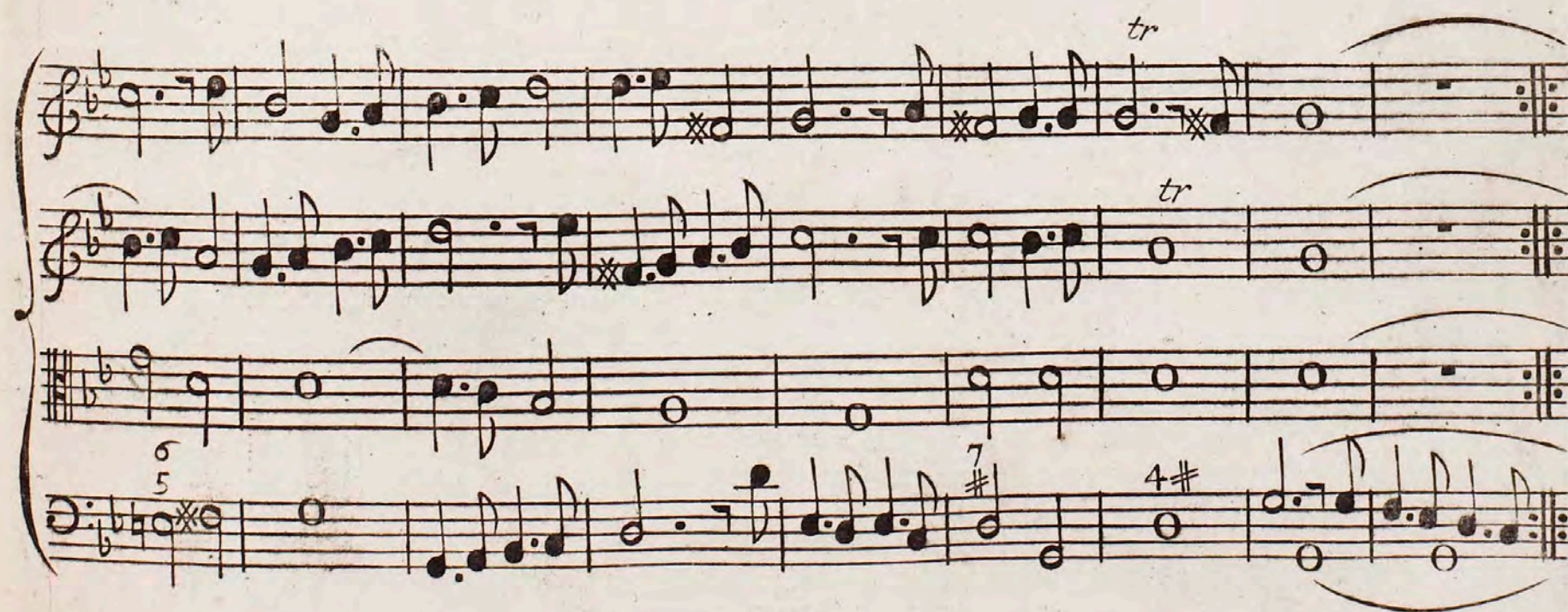
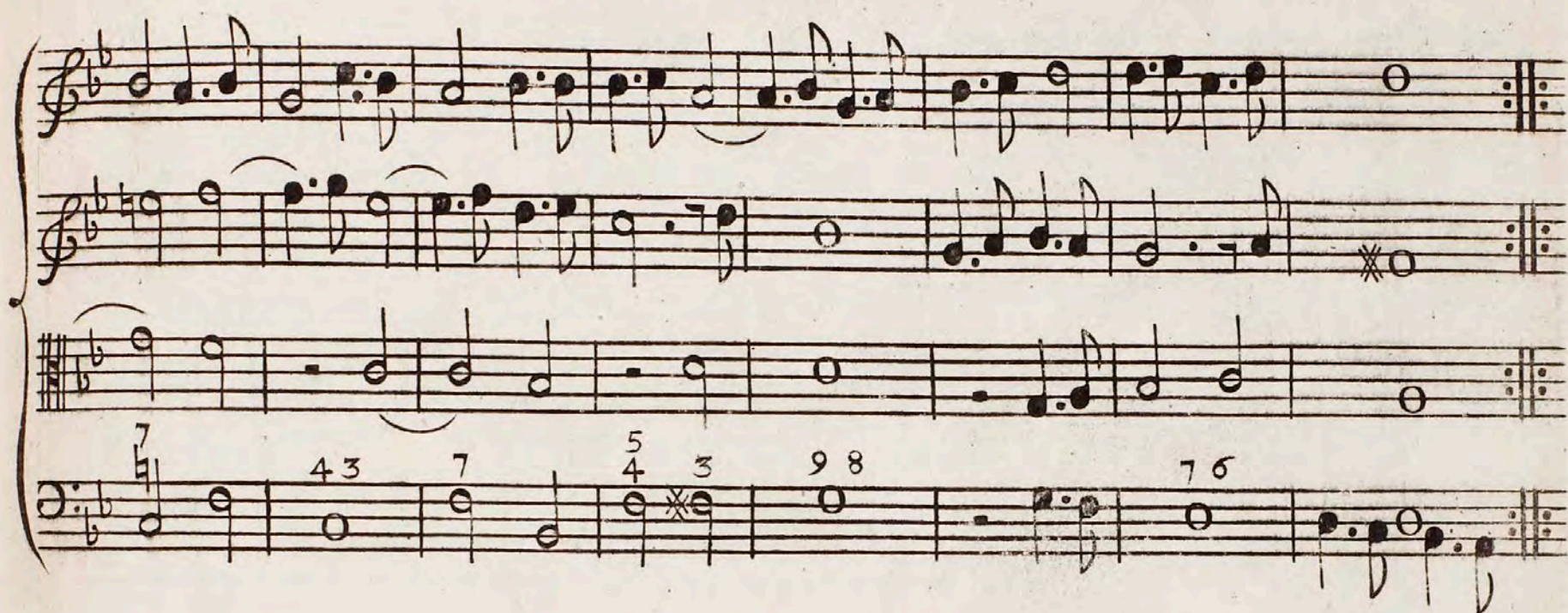
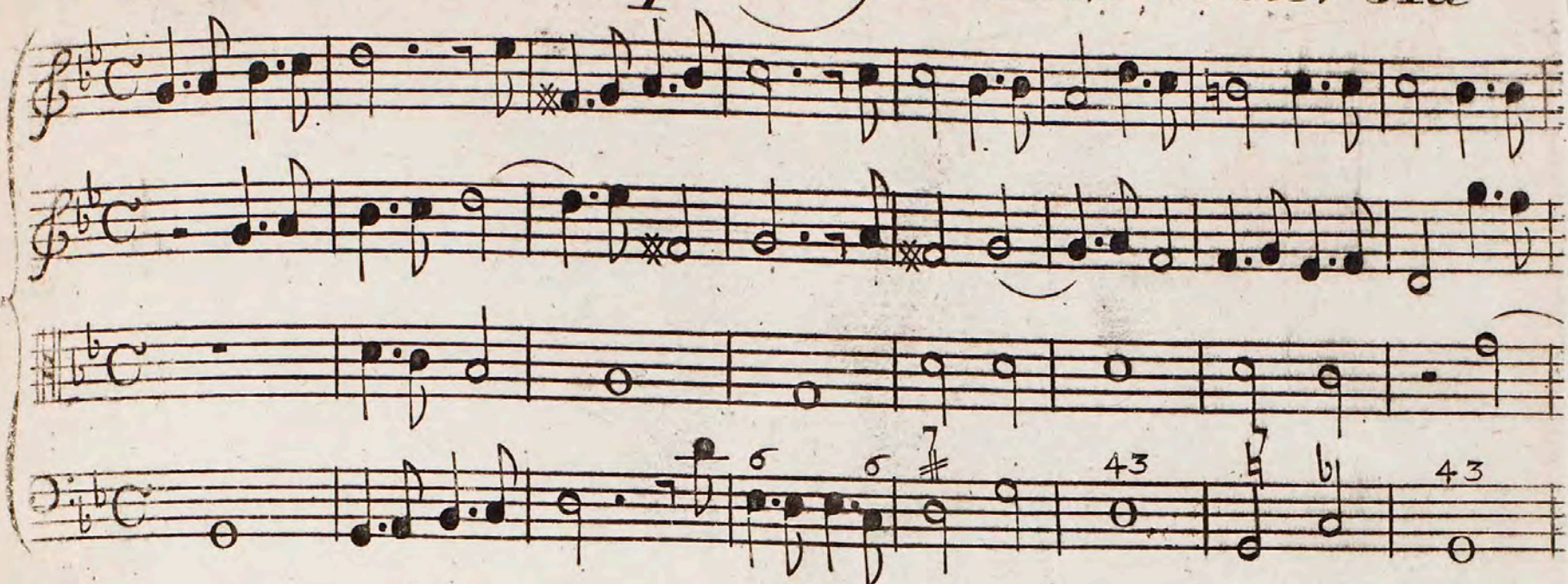
The
Favourite
SONGS
in the
OPERA
call'd

MUZIO
SCÆVOLA *Handel.*

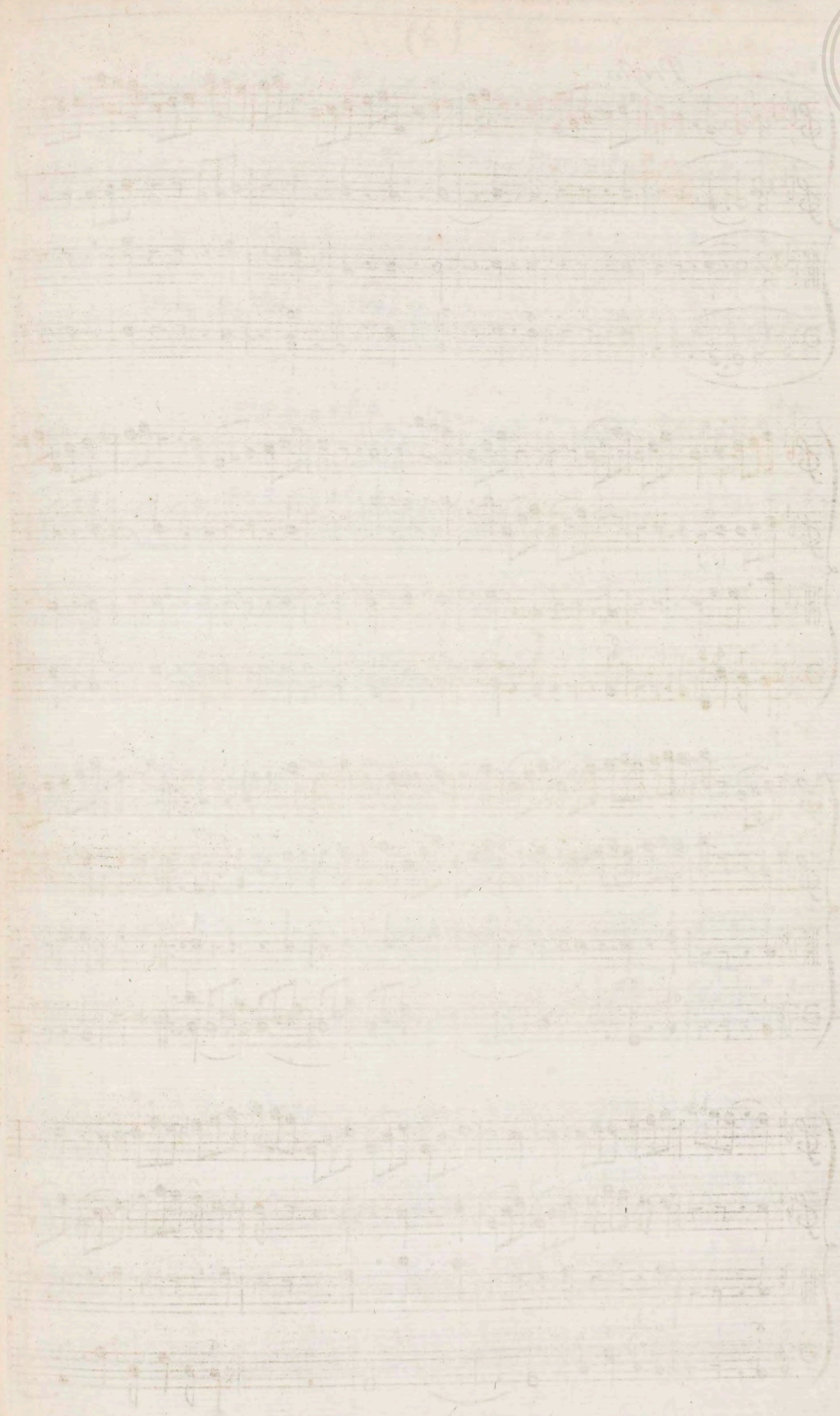
London Printed for & sold by I. Wallis Serv.^t to his Majesty at the
Harp & Hoboy in Catherine Street in the Strand: & In.^o & Joseph Hare
at the Viol. and Flute in Cornhill near the Royal Exchange



(I)
Overture in the Opera of Muzio Scævola







Presto

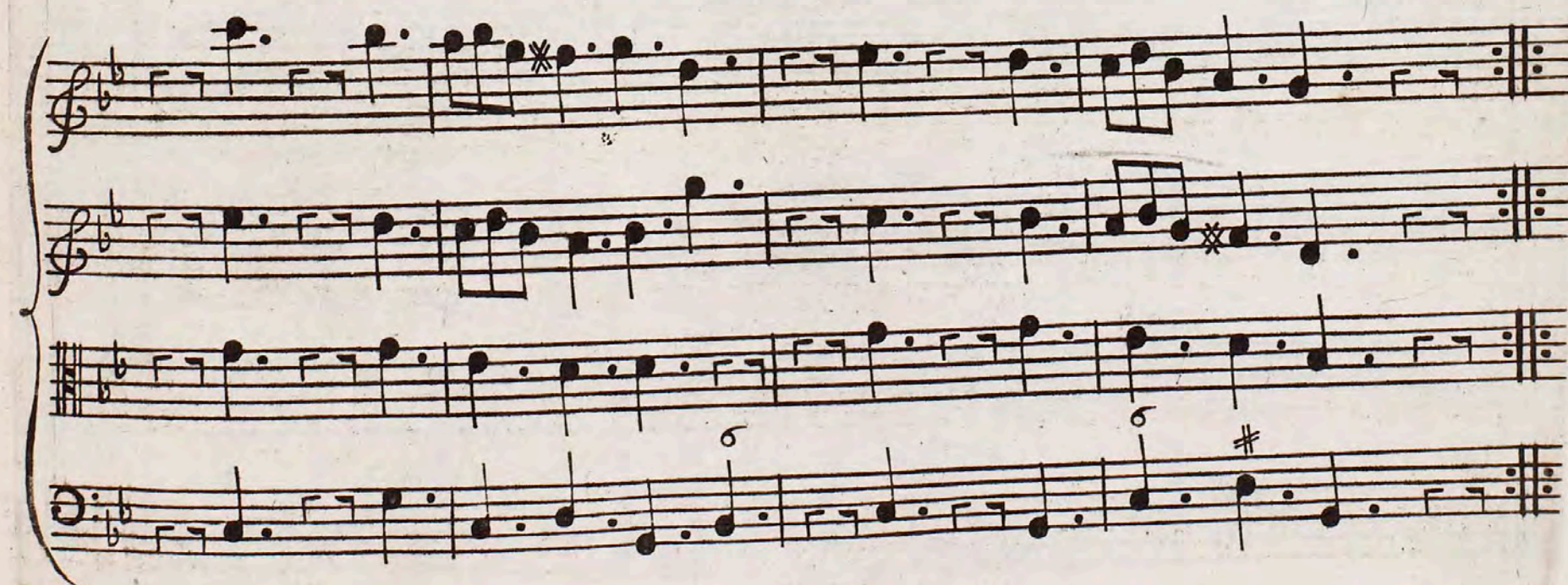
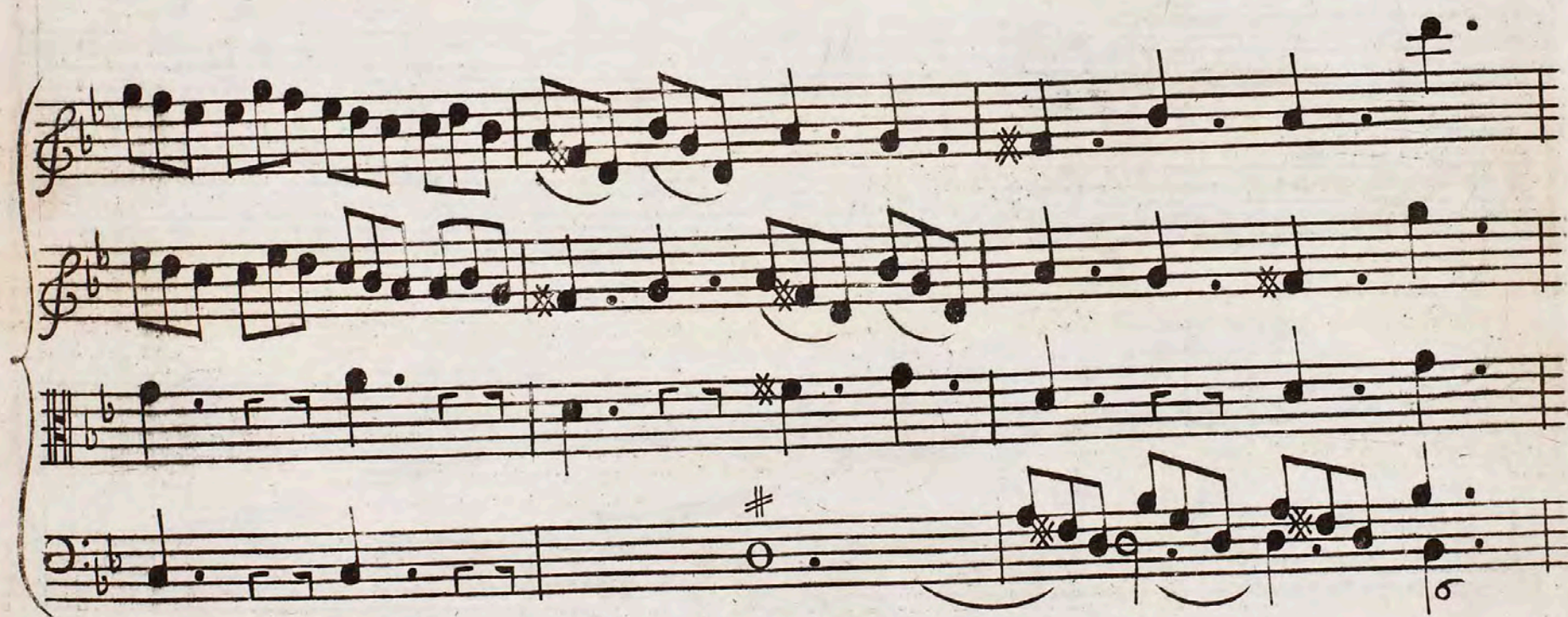
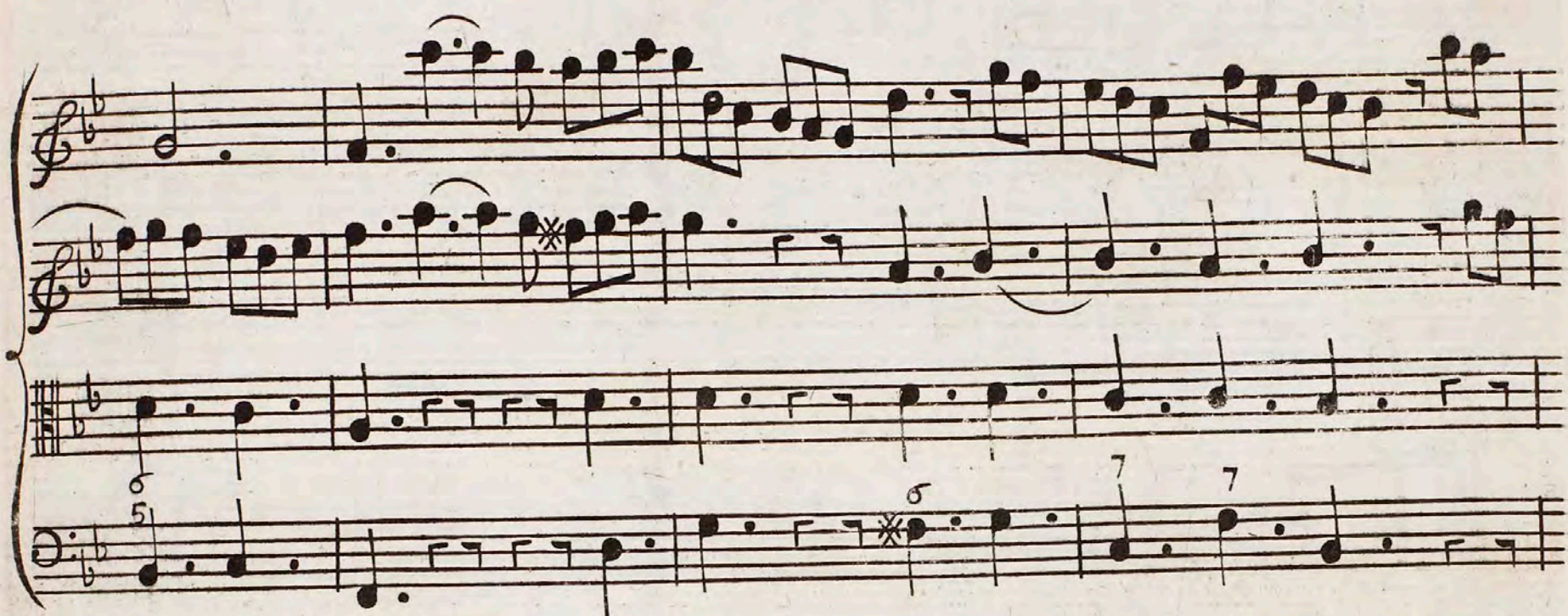
The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes. The first measure is marked with a '1' and a '2' above it. The second measure has a '3' above it. The third measure has a '4' above it. The fourth measure has a '5' above it.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music continues with a complex, fast-paced melody. The fifth measure has a '6' above it. The sixth measure has a '7' above it. The seventh measure has an '8' above it. The eighth measure has a '9' above it.

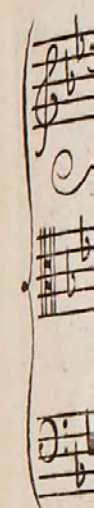
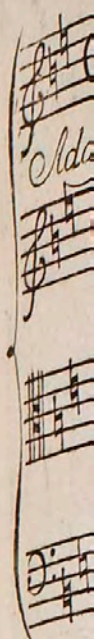
The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music continues with a complex, fast-paced melody. The ninth measure has a '10' above it. The tenth measure has a '11' above it. The eleventh measure has a '12' above it. The twelfth measure has a '13' above it.

The fourth system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music continues with a complex, fast-paced melody. The thirteenth measure has a '14' above it. The fourteenth measure has a '15' above it. The fifteenth measure has a '16' above it. The sixteenth measure has a '17' above it.

(3)



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(4)

Adagio e Staccato

Handwritten musical score for the first system, labeled "Adagio e Staccato". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The notation includes various note values, rests, and accidentals. There are some markings above the staves, including a sharp sign and the number 715.

Minuet

Handwritten musical score for the second system, labeled "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the staves, including a sharp sign and the number 42.

Handwritten musical score for the third system of the "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the staves, including a sharp sign and the number 42.

Handwritten musical score for the fourth system of the "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the staves, including a sharp sign and the number 42.

Handwritten musical score for the fifth system of the "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the staves, including a sharp sign and the number 42.

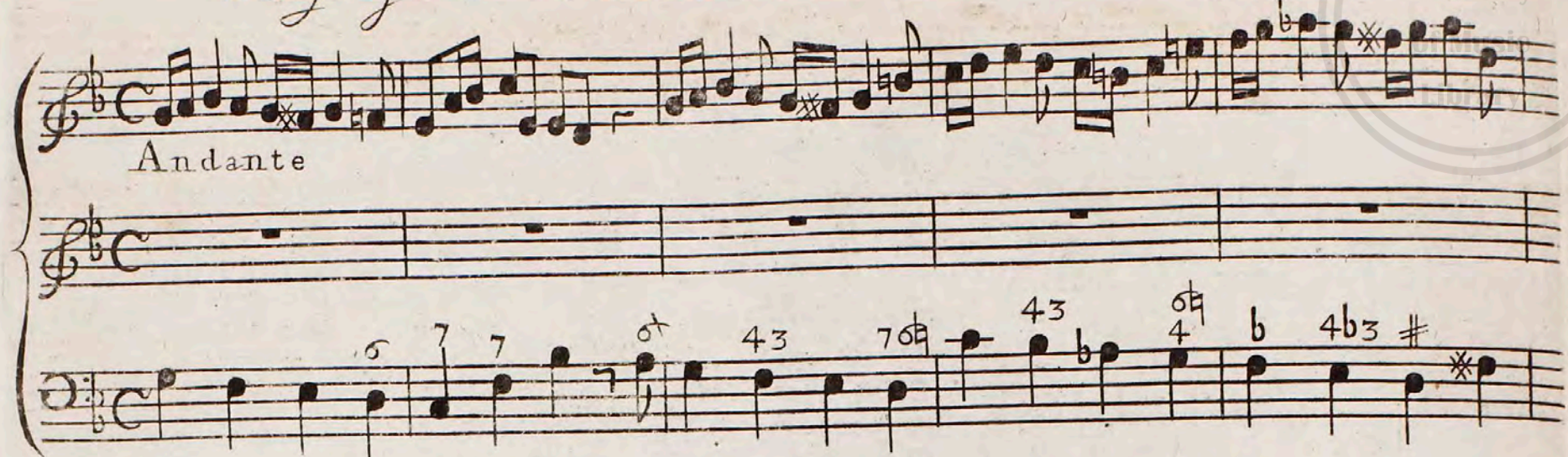


Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and faint smudges. The left edge of the page shows the binding of the book, with visible stitching and the edges of other pages.


Sung by Mrs Robinson ⁽⁵⁾ in Muzio Scævola

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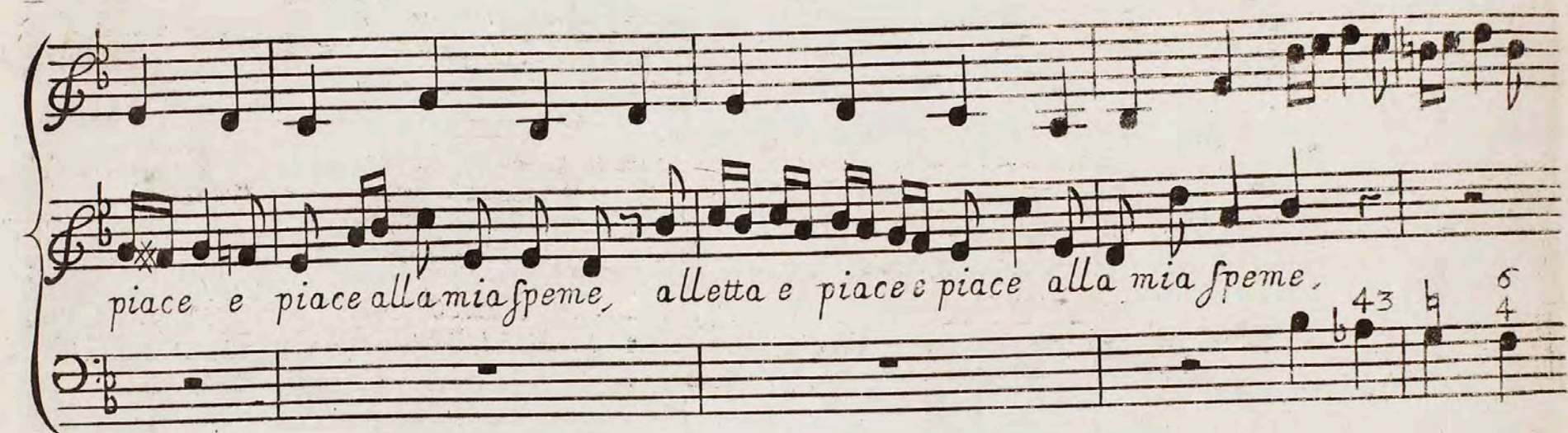
Andante



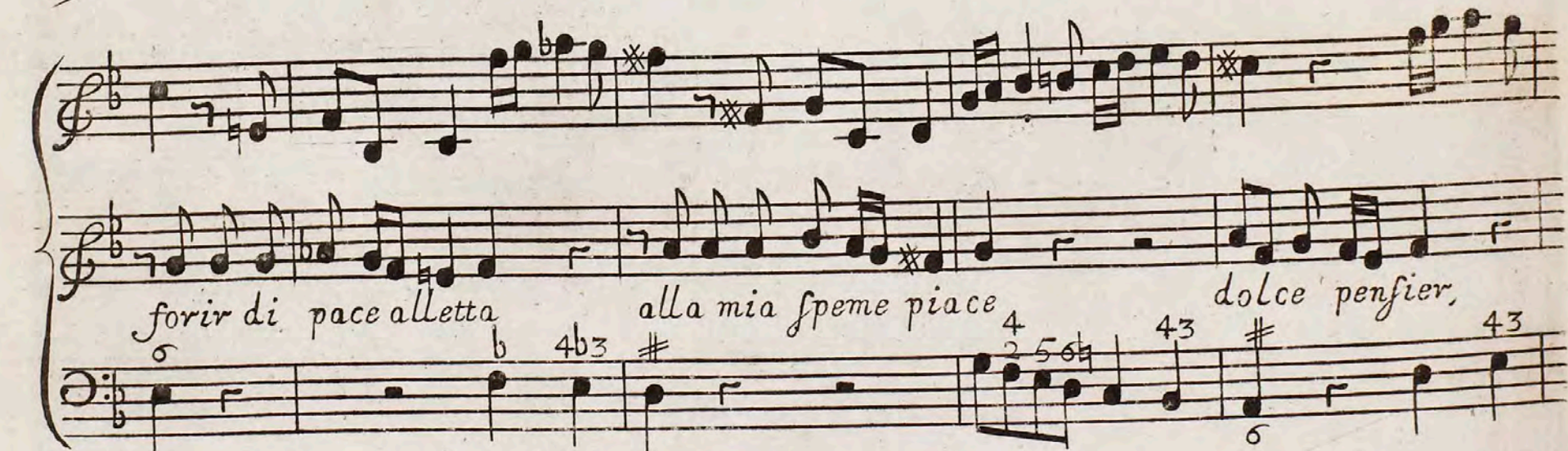
Dolce pensier pensier forir di pace, alletta e



piace e piace alla mia speme, alletta e piace e piace alla mia speme,



forir di pace alletta alla mia speme piace dolce pensier,



dolce pensier, al-letta e piace piace alla mia speme, alletta e piace al-la mia spe-



Da Capo

tème il cor quand'ama, brama e teme



Sung by Sig^r Berfelli⁽⁷⁾ in Muzio Scævola

Andante Affettuoso Hoboy with the Song part

E pure in mezzo allar - - mi, vongona lusin =

= gharmi, lusinghammi cara speran - - - - - za e fido amor - - -

e lusinghammi in mezzo allar mi, vien amor, fido

speranza cara vien cara cara vien fido fido speranza e amor,

vien cara, cara, fi = do, fido speranza cara e fido amor, e fido a =

= mor

E quel che piu mi pia = ce pur che promet = ta pia = ce ol =

= tre il di = letto di dolce ardor *di*

dolce ardor oltre il di = letto di dolce ardor

di dolce ardor di dolce ardor.

Da Capo



Sung by Sigra Durastanti⁽⁹⁾ in Muzio Scævola

Royal
Academy

Lento

Sel vagge Dei = ta, Ditemi per pietà, se spirto amante,
tra queste piante, torno il mio ben, torno il mio ben, Dite
ditemi per pietà, sel vagge Dei = ta, se spirto amante, tra queste
piante, torno il mio ben, se spirto amante, tra queste piante, torno il mio

98

ben torno il mio ben, torno, torno, se spirito amante torno il mio ben,

ninfe del monte del bosco del

fonte, deh per pietà = de, non mi cela = te, sei vive almen, non mi ce =

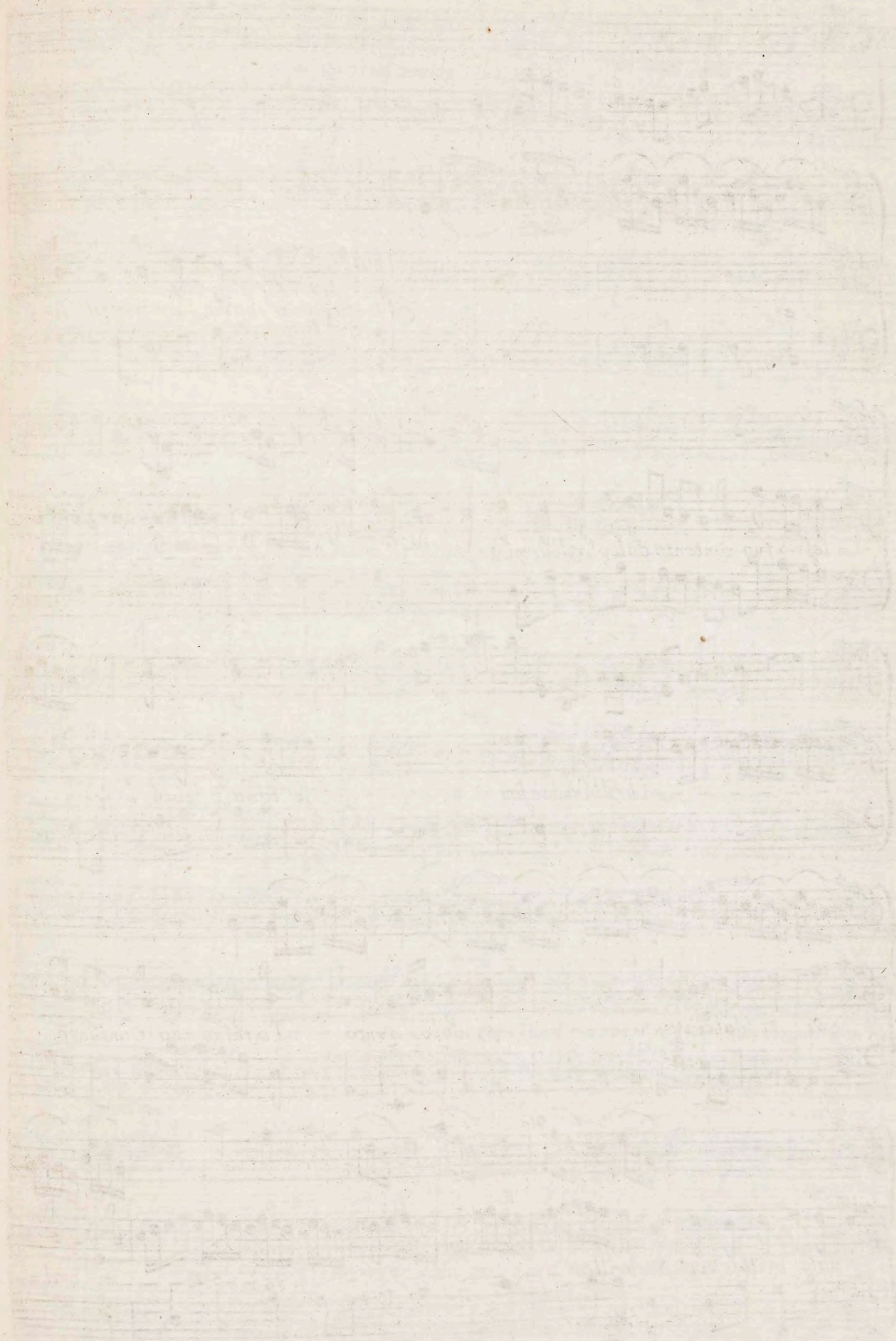
= late, ninfe del monte, non mi ce = late, ninfe del monte sei vive almen,

deh per pietà de non mi cela = te, sei vive almen sei vive almen, deh per pie =

Da Capo

= tade, non mi ce = late sei vive almen.

Handwritten musical score on a single page of aged paper. The page contains approximately 18 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The ink is dark and the paper shows signs of age and wear.



(II)
Sung by Sig.ra Salvai in the Opera of Muzio Scavola

Allegro

Si t'ama o cara, e sento, l'is-
= tesso tuo contento dolci brillarmi in sen, brillar
mi brillarmi in sen si t'ama, o cara, e sento
Si Si dolci sento, Si Si dolci sento, l'istesso tuo Contento
dolci brillarmi in Senbrillar mi bril =

avola

for

= lar mi brillarmi in sen brillar mi in sen

Non bramo e

no' aspetto, intiero un mio dilet to se dal tuo cor non vien

no

non aspetto no' non bramo no' no' intiero un mio dilet

to se dal tuo cor non vien non bramo non as-

= petto se dal tuo cor non vien se dal tuo cor non vien se dal tuo cor non vien.

4 3 4 2 4# DC

Sung by Sig^r Senifini in Muzio Scævola

vivace

Cedo ma pur mi chiama un piu arden-te brama all imor-tale onor di

nobil pal - - - ma

all imor-tale onor cedo ma pur mi chiama un piu ardente

brama all imortale onor di nobil pal - - - ma di nobil

pal - - - - -

ma di nobil palma

Così l'uman va-lo-re la Gloria

ottien maggiore - ein send'eterni ta va il nome e l'alma va il nome

lal - - - - - ma va il nome e l'al

ma Cedo Da Capo al Segno

Sung by Sig^{ra} Durastanti in Muzio Scævola

Royal
Academy
of Music

unis

Allegro

Lungo pensar edubi-

=tar cor che lo fa amar non sa' non sa' piacer no'

no' non sa' piacer non sa' piacer

non sa' piacer

(16)

Lungo pensar *Lungo pensar e dubi =*

= tar. cor che lo fa' amar non sa non sa pia =

= cer amar non sa - - non sa piacer no no no

tr tr

non sa' piacer 6 7 amar non sa - - 6 - - 6 - -

amar non sa non sa pia =

= cer 6 7 6 4 2



Handwritten musical score for "L'Amour est un feu" by G. Rossini. The score is written on 16 staves, organized into eight systems of two staves each. The music is in G major (one sharp) and 2/4 time. The lyrics are in Italian. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and ornaments. The lyrics are: "un vero amor. uvol sempre aver un Sol par lar un Sol ardor un Sol pen = sier un Sol pen = sier un Sol ardor un Sol parlar un Sol pensier un Sol pensier Da Capo". The score ends with a double bar line and a repeat sign.

Sung by Sigr^r Senifini in Muzio Scævola

Royal

unis

Andante

Pupille Sdegnose S'arreste pietose, se un grand af-

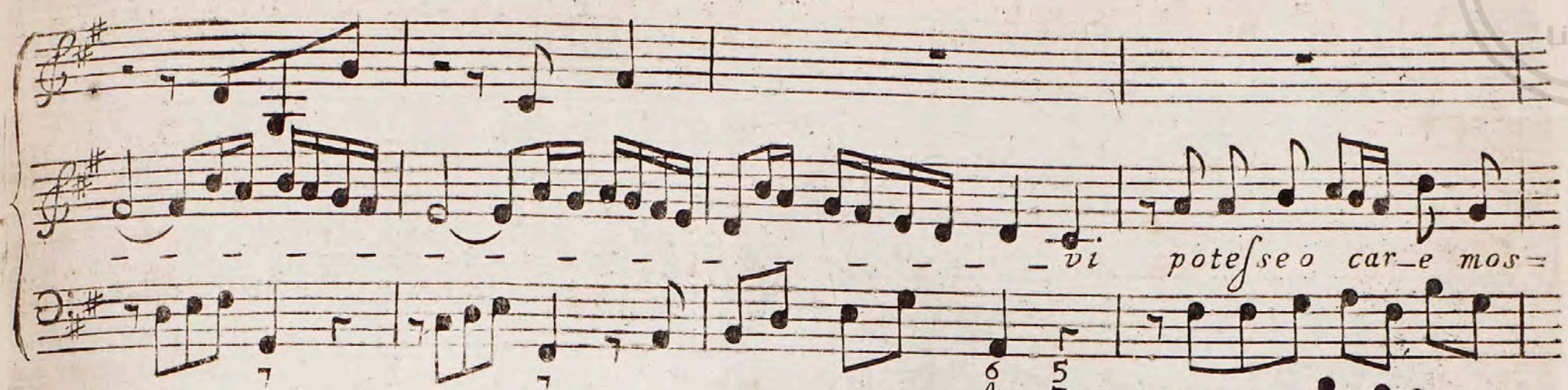
=fetto aprendo il petto potesse o Care mostrarvi il cor mostrar-

vi potesse, o Care mostrarvi il cor

Pupille Sdegnose S'areste pietose, Se un grand affet-to aprendo il petto p-

=tesse o Care mostrarvi il cor o care, o care potesse mos-trar-

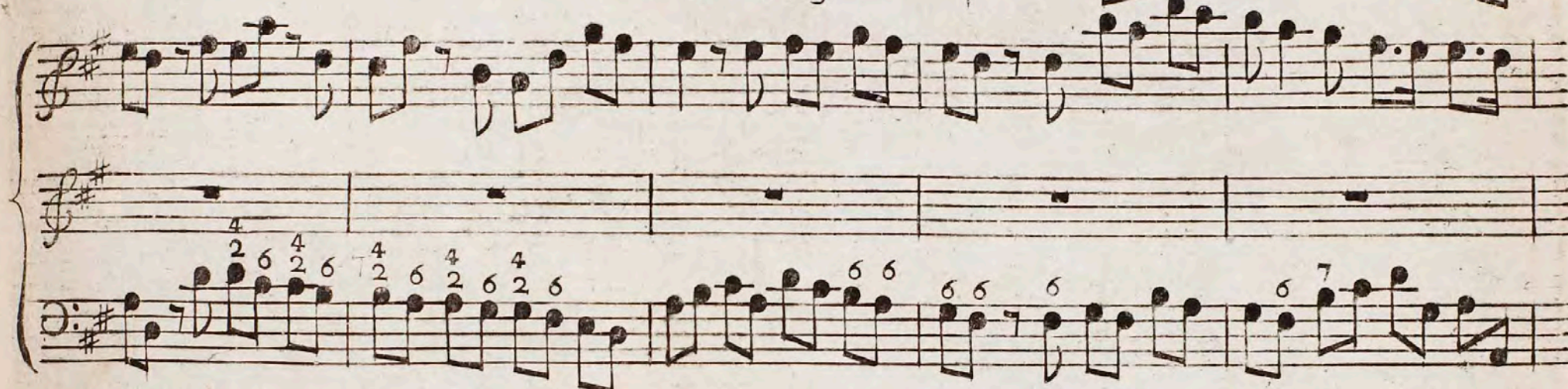
56 67 98 89 36 34 36 67



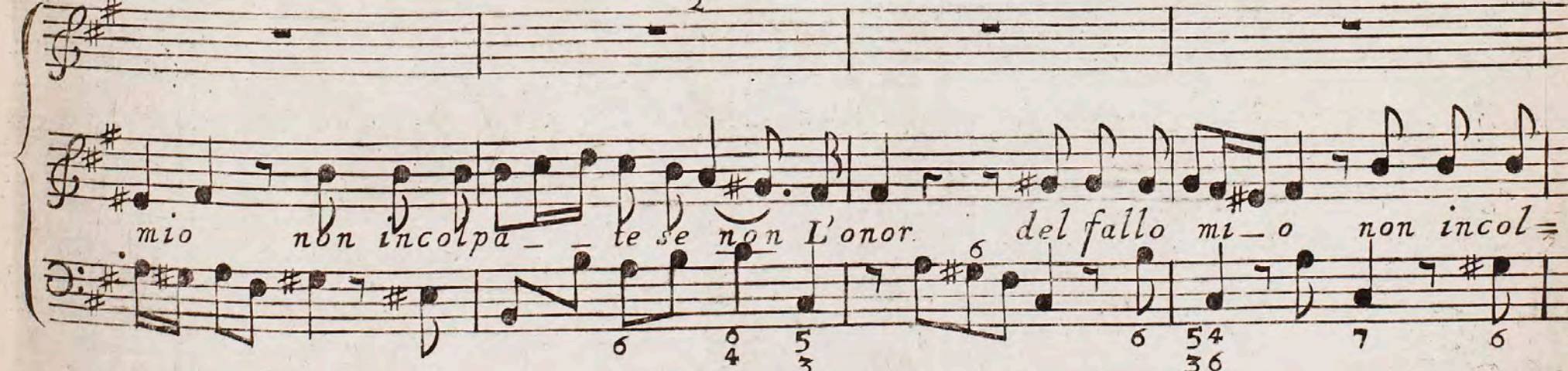
vi poteſſe o car-e mos=



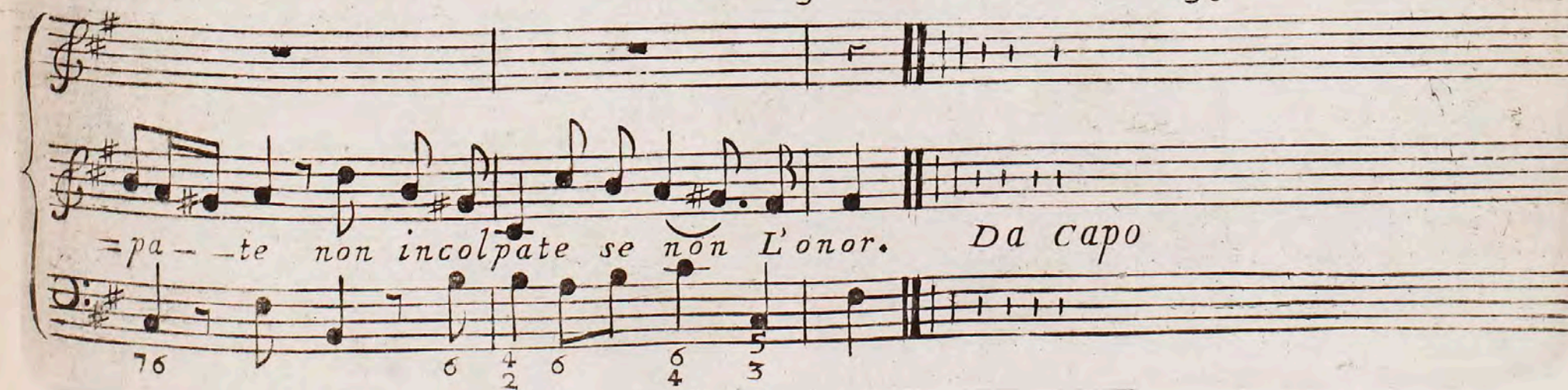
trarvi il Cor - - - - - mostrarvi il Cor




me forza Sdegnarvi ne poſſo placarvi ma ſe miamate del fallo



mio non incolpa - te ſe non L'onor. del fallo mi-o non incol=



=pa - te non incolpate ſe non L'onor. Da capo

Sung by Sigra. Salvai in Muzio Scævola

Royal
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Allegro

S. pia unis

S. A chi

for

vive di Speranza quanto è Lungo L'aspettar

pia

for

quanto è lungo l'aspettar quanto è lungo l'aspettar

pia

achi vivi di Speranza quanto è lungo l'aspettar

for

pia tutti pia

=tar quanto quan - to è lungo l'aspettar

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of the

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in the

OPERA

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[Handel]

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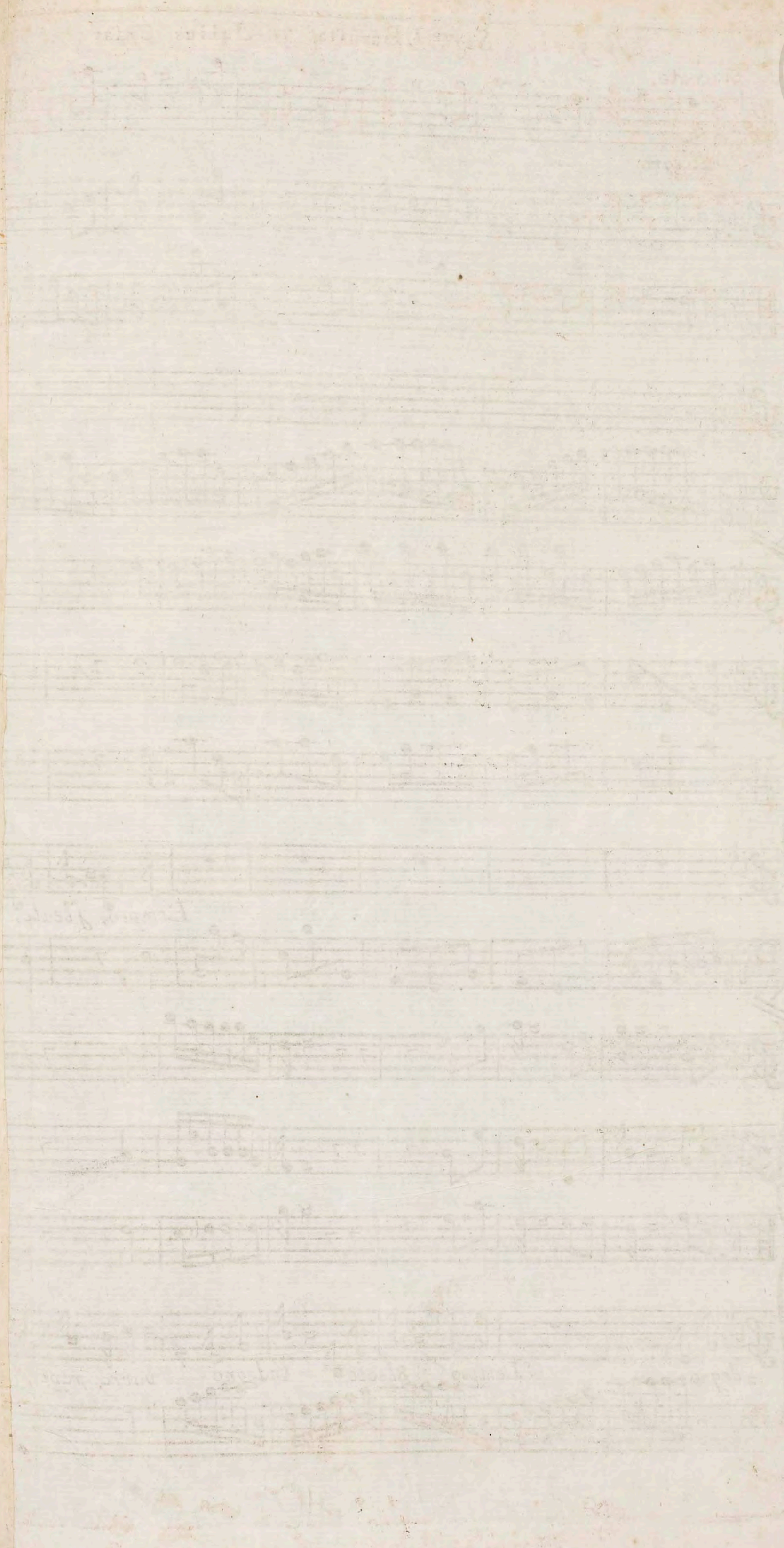
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Favourite Songs

OPERA

and other

Selections

Printed



Sung by Sig^{re}(I) Barnstat in Julius Cæsar.

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Staccato

Allegro

Handwritten musical score for a vocal part in Julius Cæsar. The score is written on ten staves, with the first two staves grouped by a brace. The key signature is B-flat major (two flats) and the time signature is 3/8. The tempo is marked "Allegro" and the articulation is "Staccato". The lyrics are in Italian and appear at the bottom of the staves.

Tempio, sleale, In =

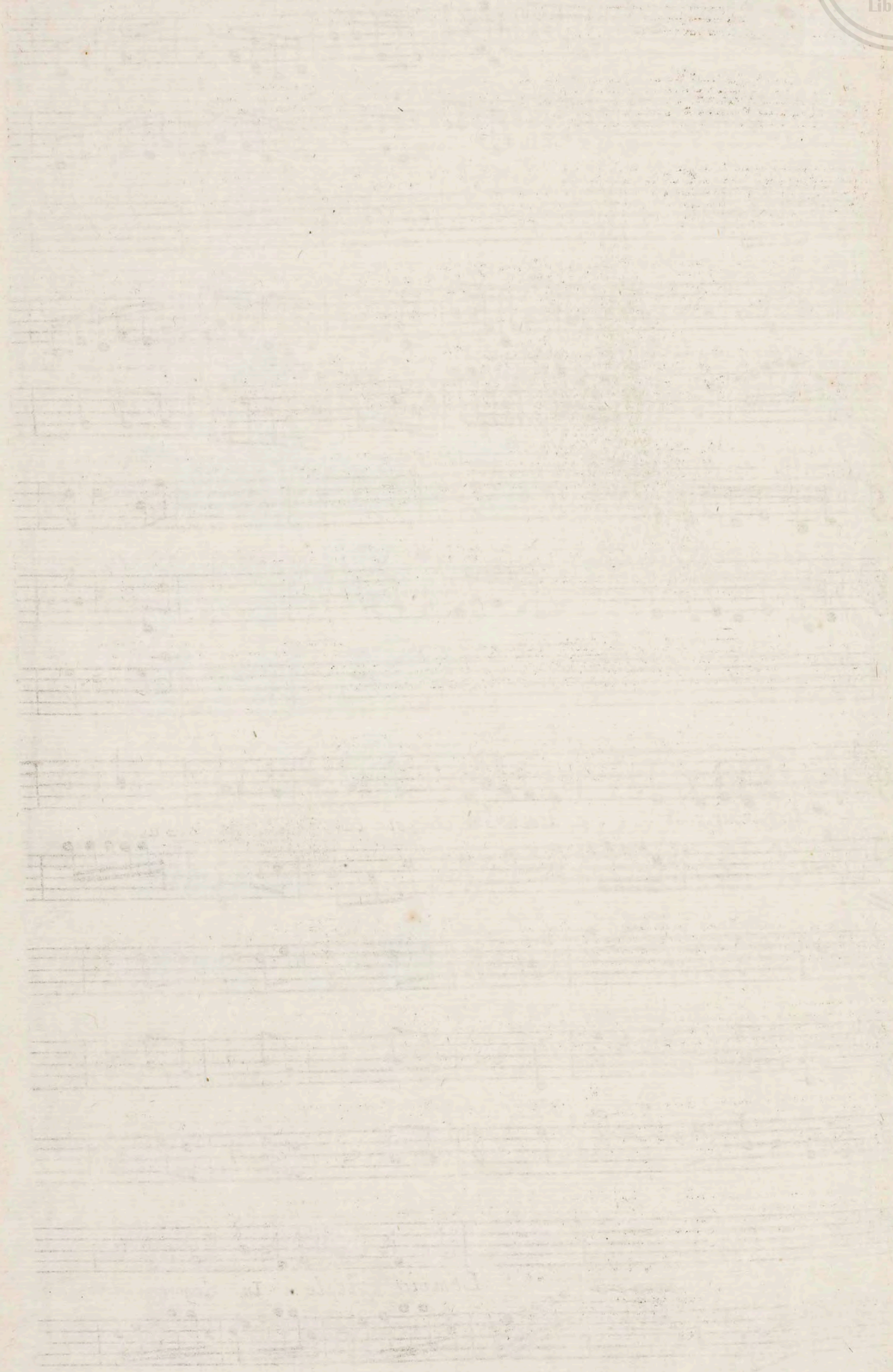
= degno Tempio Sleale Indegno vorrà rapir miil

(2)

regno e disturbar

e disturbar così e disturbar co si la pace mi = = a,

L'empio fleale In degno



vorria rapirmi il regno e disturbar cosi la pace mi =

pia:

=a L'empio, sleale L'empio sleale Indegno vorria rapirmi il

regno e disturbar

(4)

for.

adagio

co - si a pa = ce mia,

Ma perda pur la vita

prima chein metradita prima chein me tradita dal = la vi do suo



(5)

cor la fe = de si = a ma per da pur la vita prima che in me tra =

= dita dalla vi do suo cor

la fede si = a,

la fede si = a,

la fede si = a,

la fede si = a,

D C

D C

D C

4#

(2)

The page contains approximately 12 staves of musical notation. The notation is handwritten and includes various note values, rests, and bar lines. The paper is aged and shows some discoloration and wear along the edges. The notation is written in dark ink, though it is somewhat faded in places. The overall layout is typical of a musical score from the 18th or 19th century.

Sung by ^{tr}Sig^{ra} Cuzzoni⁽⁶⁾ in Julius Cæsar.

Allegro. 8.

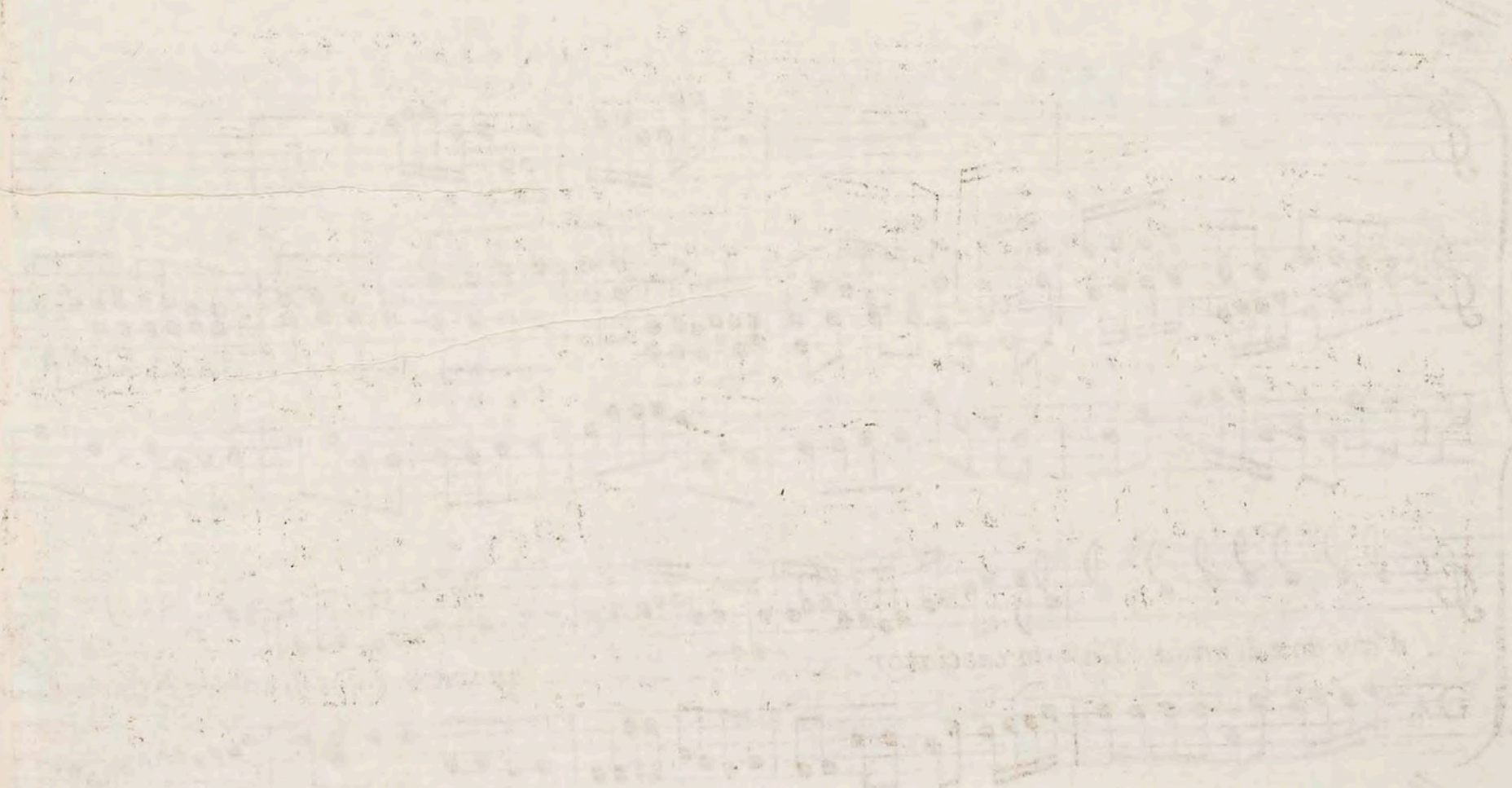
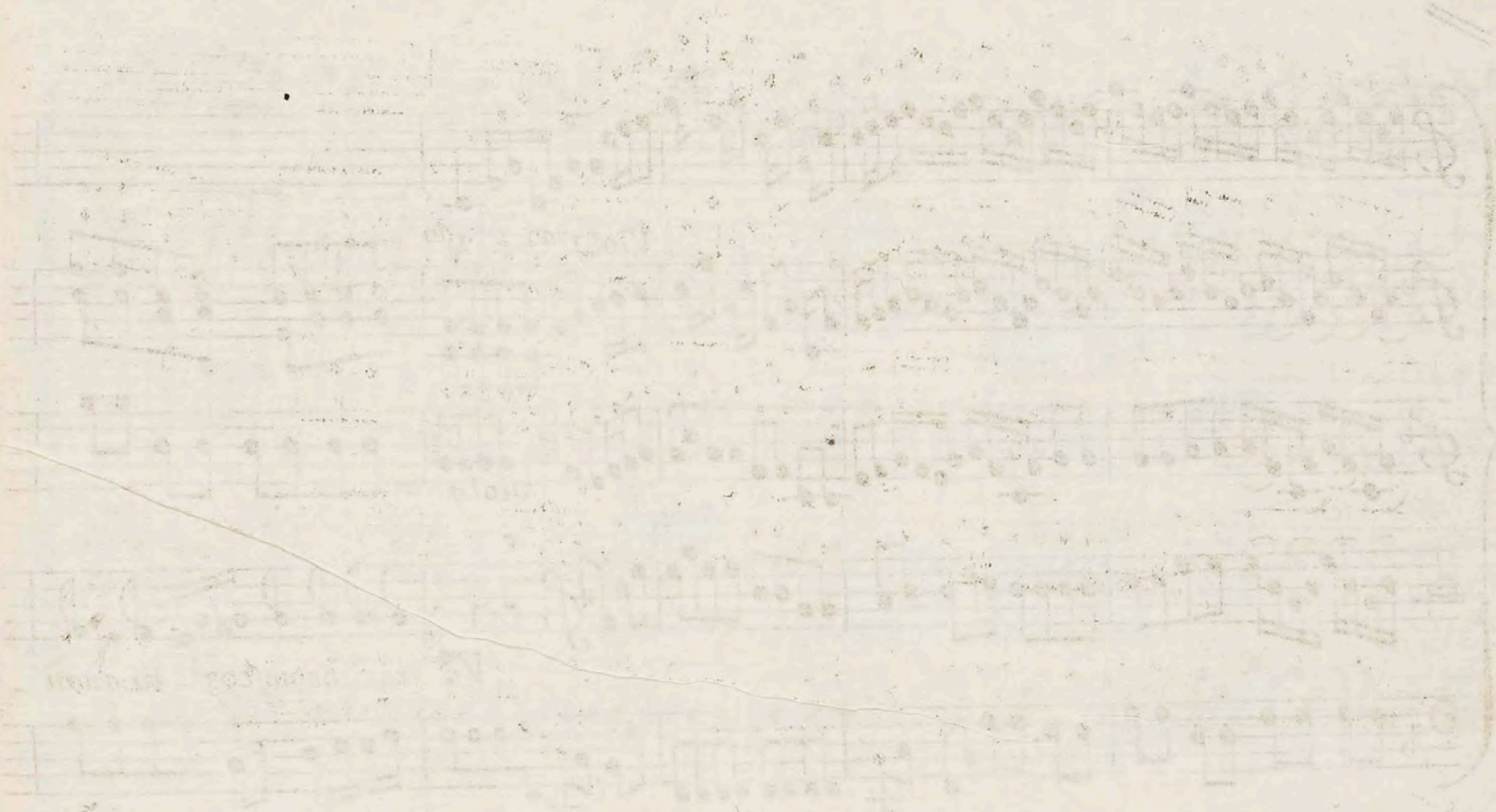
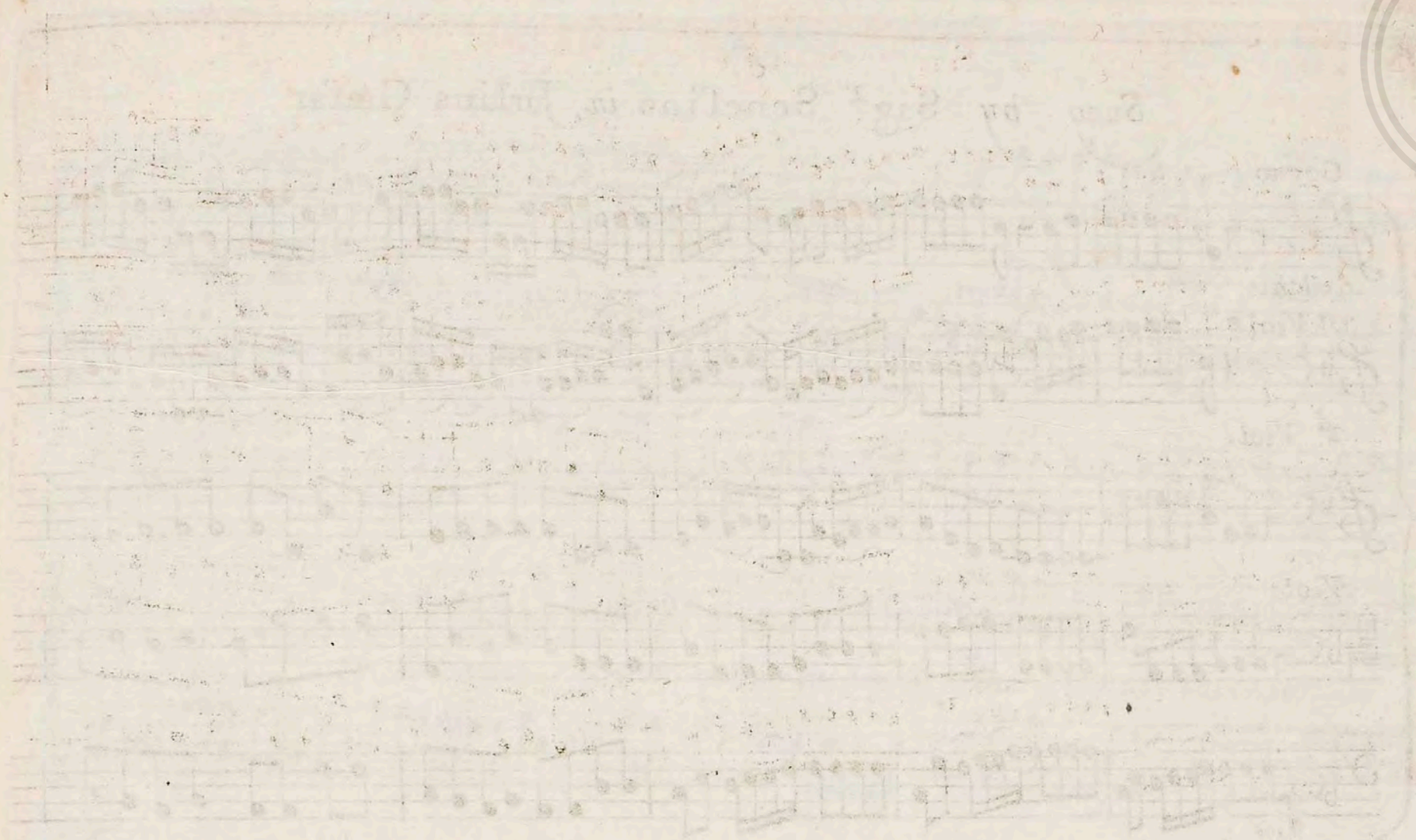
Pia

Su la mia stella sei, a-mabile speranza a-ma-bi-le speranza,
e porgia de sir mie ia de-sir miei un gra - - - - - toe
bel pia = cer - - - - - e porgia desir miei un gratoe bel piacer un
For. tr
gra - - - - - toe bel piacer, Tu
la mia stella sei - a-mabile speranza e porgia desir miei un gratoe bel pia

=cer un gra - - - - - toe bel pia-cer e porgia desir miei
 un gra - - - - - to bel pia-cer - - - - - e por-gia desir mi-ei ungratoe
 bel piacer, un gra - - - - - toe
 For:
 bel piacer - - - - - Qual sia di questo
 core, la stabile costanza e quanto possa amore, shain breveda veder shain breveda ve-
 -der, qual sia di questo core la stabile cos-tanza shain breveda veder shain breveda veder.

Musical notation includes treble and bass staves with various notes, rests, and ornaments. Fingerings (e.g., 7, 6, 5, 4, 3, 2, 1) and breath marks (e.g., #, 4, #, 6, 4, 3, #2, #8) are indicated throughout the score.

Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear, including discoloration and faint markings. The score is written in a single system across the page, with various musical symbols and notes visible. The handwriting is in dark ink, and the paper has a slightly textured appearance. The overall layout is typical of a manuscript page from a historical music collection.



(8)
Sung by Sig^r Senefino in Julius Cæsar

Corno

Andante

1st Viol.

2^d Viol.

Viola

Viol^{mo} e 2^{do}

viola

Va tacito e nascos - to quan -

d'avi doe di preda L'astuto cacciator - - - - - quand'avi doe di preda l'astuto caccia

#4 6 4 4

(9)



tor Va tacito nascosto quand'avi doe di preda - l'astuto cacciator -

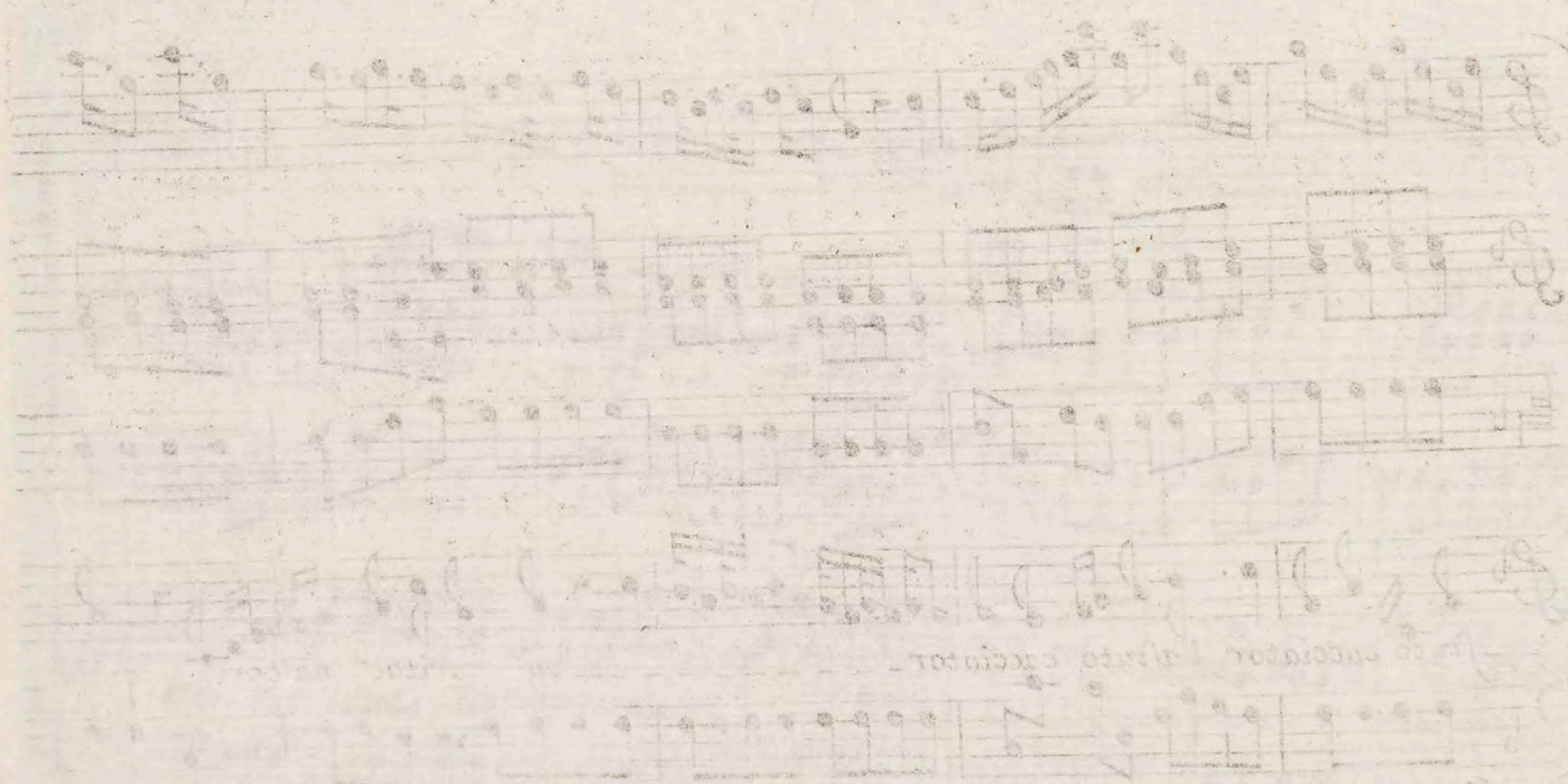
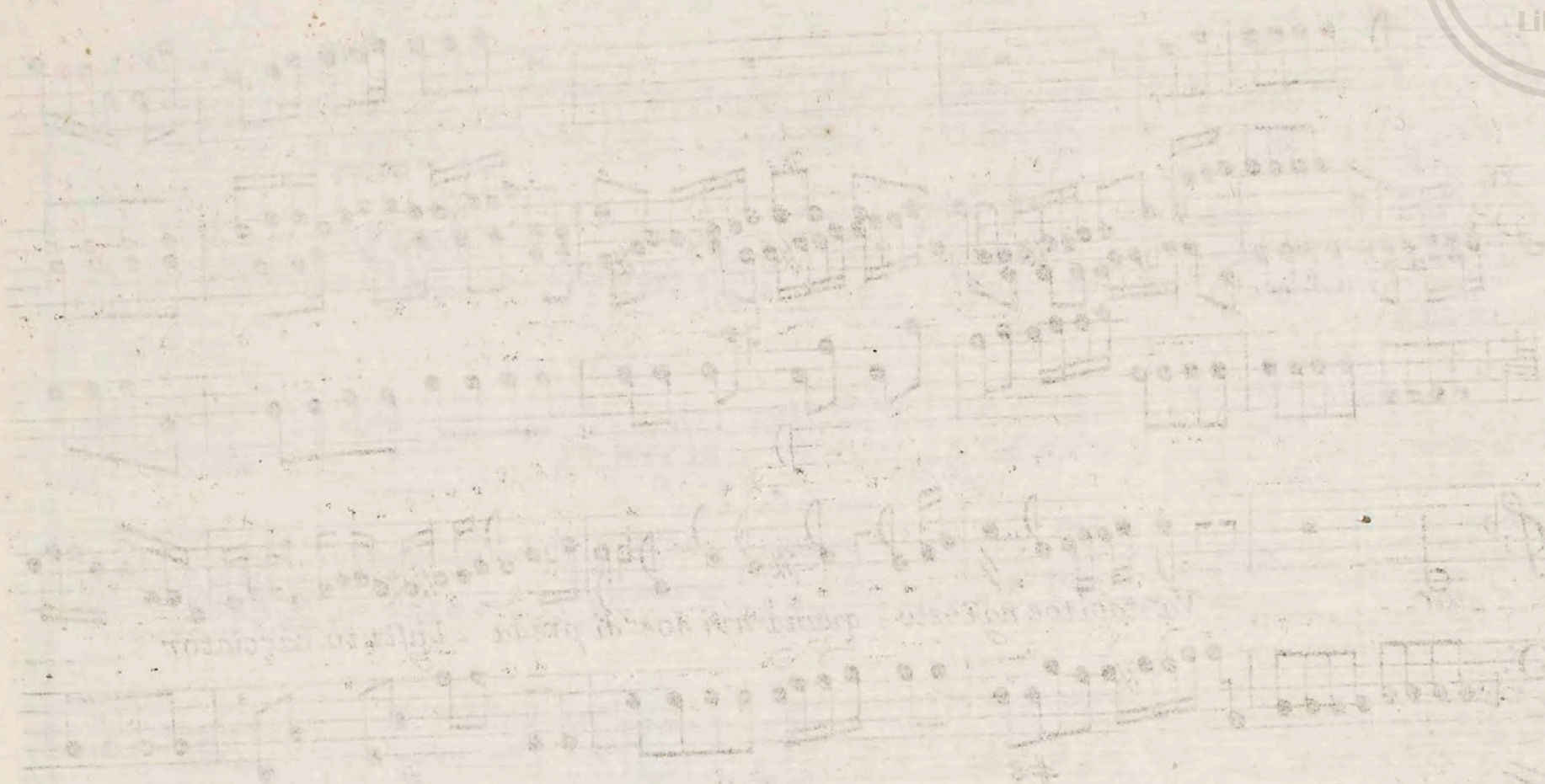
#3 #3 #

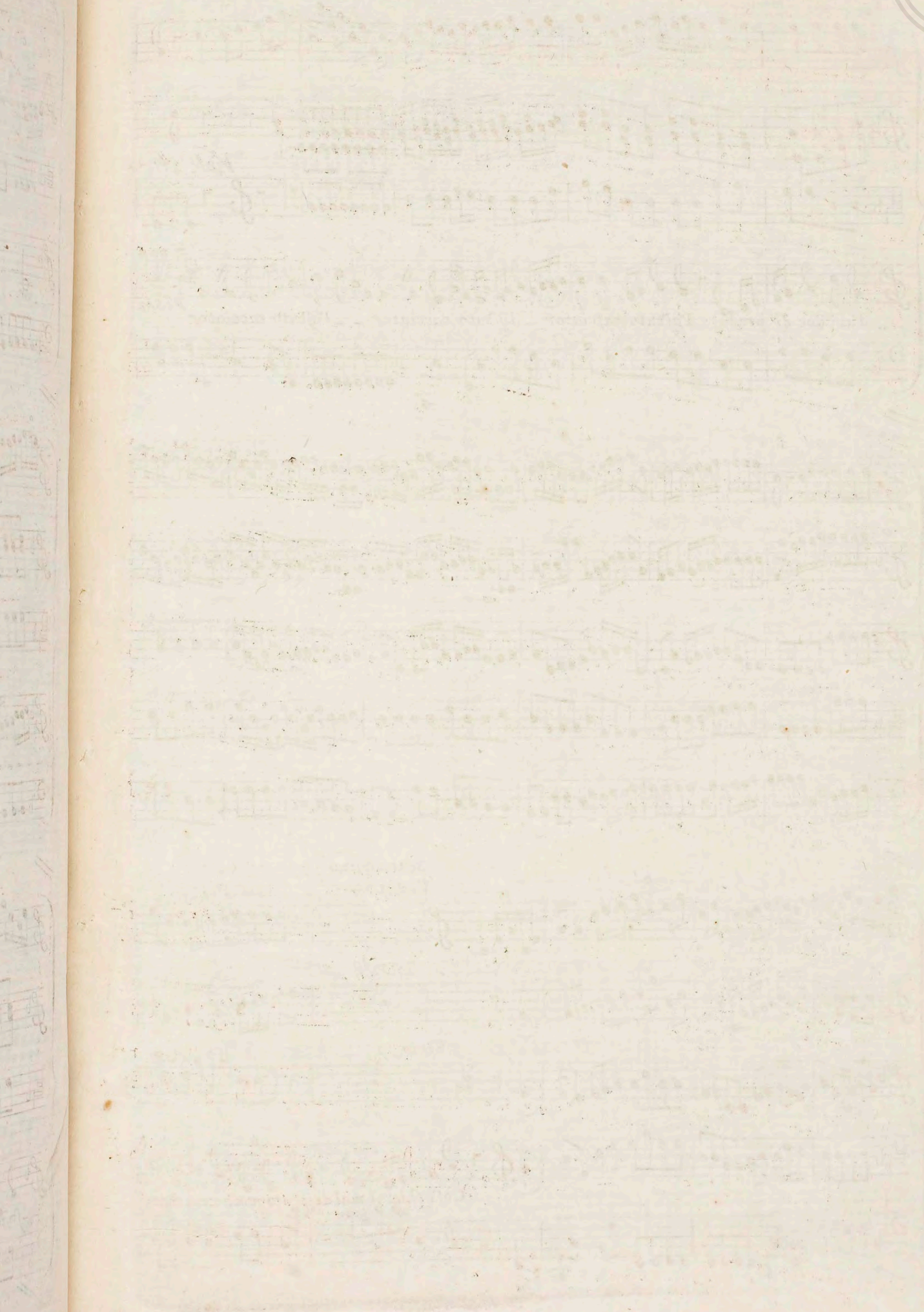


va ta cito nascos-to quand'avi doe di preda l'a



- stuto cacciator l'astuto cacciator - va tacito nascosto quan





Viol: 2^{do}

Viola

d'avi doe di preda l'astuto cacciator - l'astuto cacciator - l'astuto cacciator

Senza Corno
Viol 1^{mo}

Viol 2^{do}

Viola

Così chie' al mal di sposto non brama che si'

7 6 # 5
4 4

(II)

ve da l'inganno del suo cor - l'inganno del suo cor - l'in

- ganno del suo cor. Così chie'al mal disposto non brama che si ve da l'in

ganno del suo cor l'inganno del suo cor

Da Capo

Da Capo



Sung by Sig^{re} (12) Senefino in Julius Cæsar

Allegro

Solo

Bassoni

tutti

Pia

tutti

Pia

Pia

Se in fio-ri to a me no prato

tutti

I3

Solo e Adagio

Adagio *tr*

L'angel lin - tra fiorie fronde - si nasconde fa piu gra - - - - - to

A Tempo.

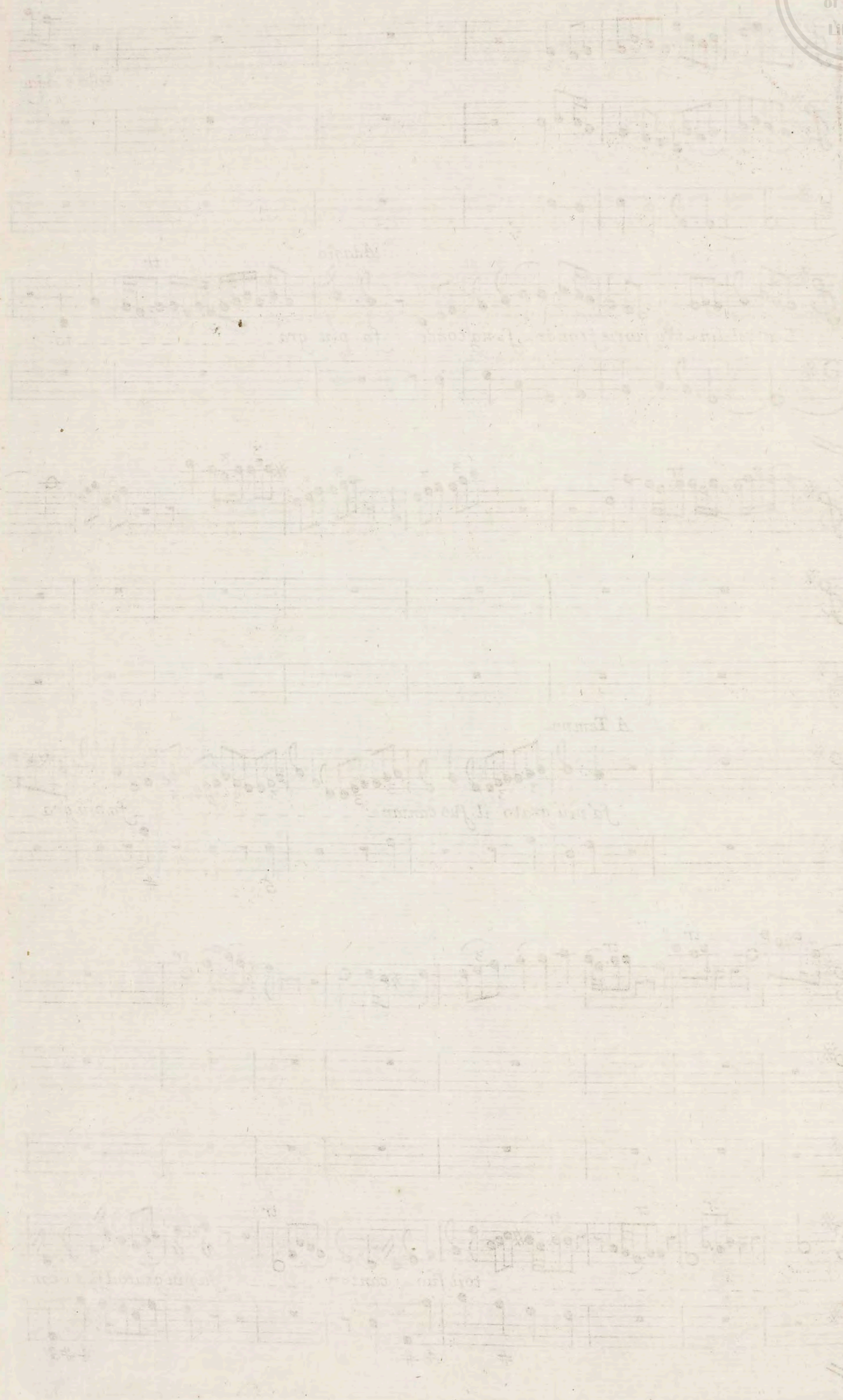
fa piu grato il suo cantar - - - - - fa piu gra -

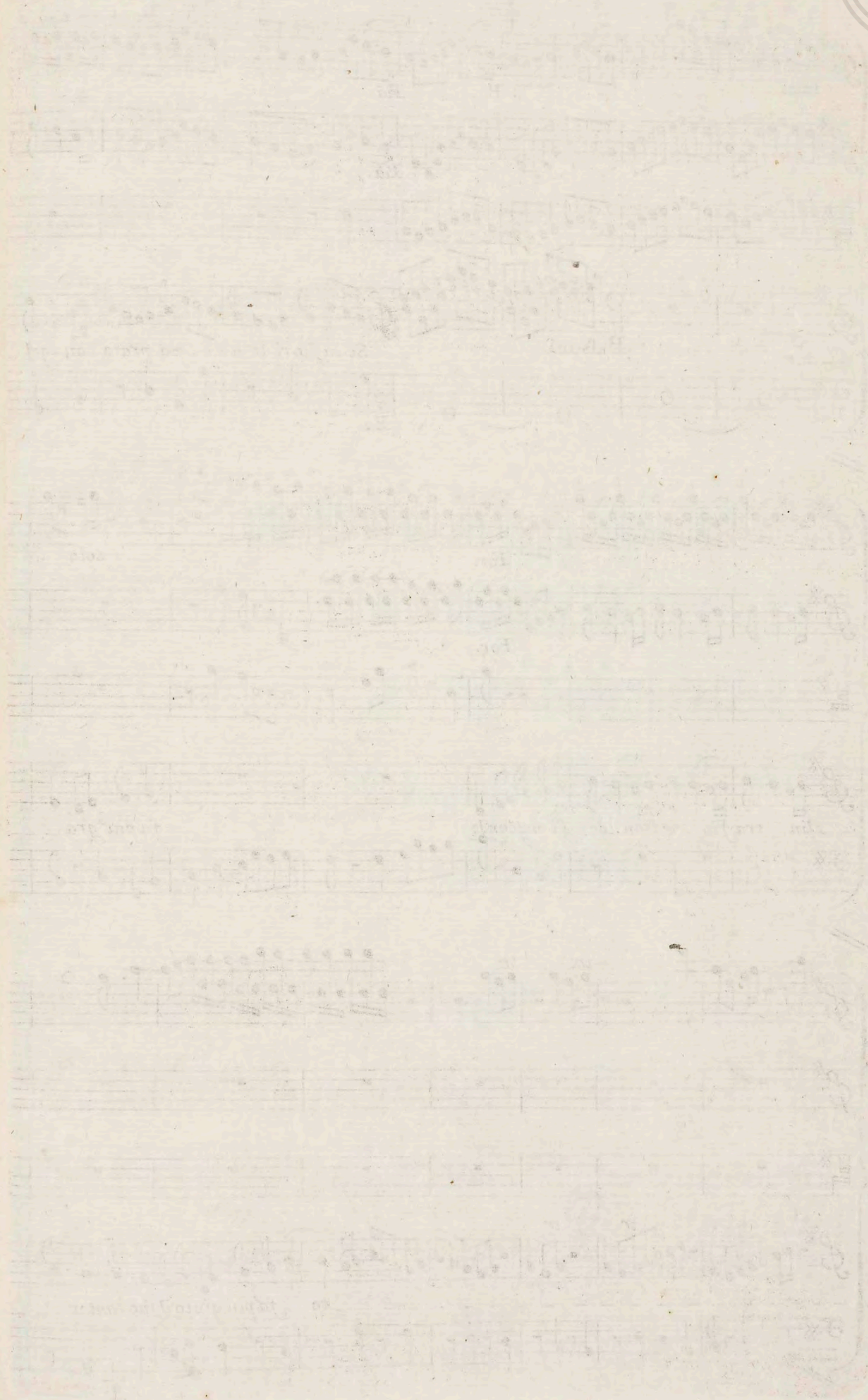
6 #

tr *tr* *tr* *tr*

toil suo cantar - - - - - fa piu gratoil suo can

4 # 4 # 3





tutti *Pia.* *Pia.* *Pia.*

tar *Bassoni* *Se in fiori to a me - no prato l'au-gel*

Pia.

For. *solo*

For.

lin tra fio - rie fron - de si nasconde *fa piu' gra*

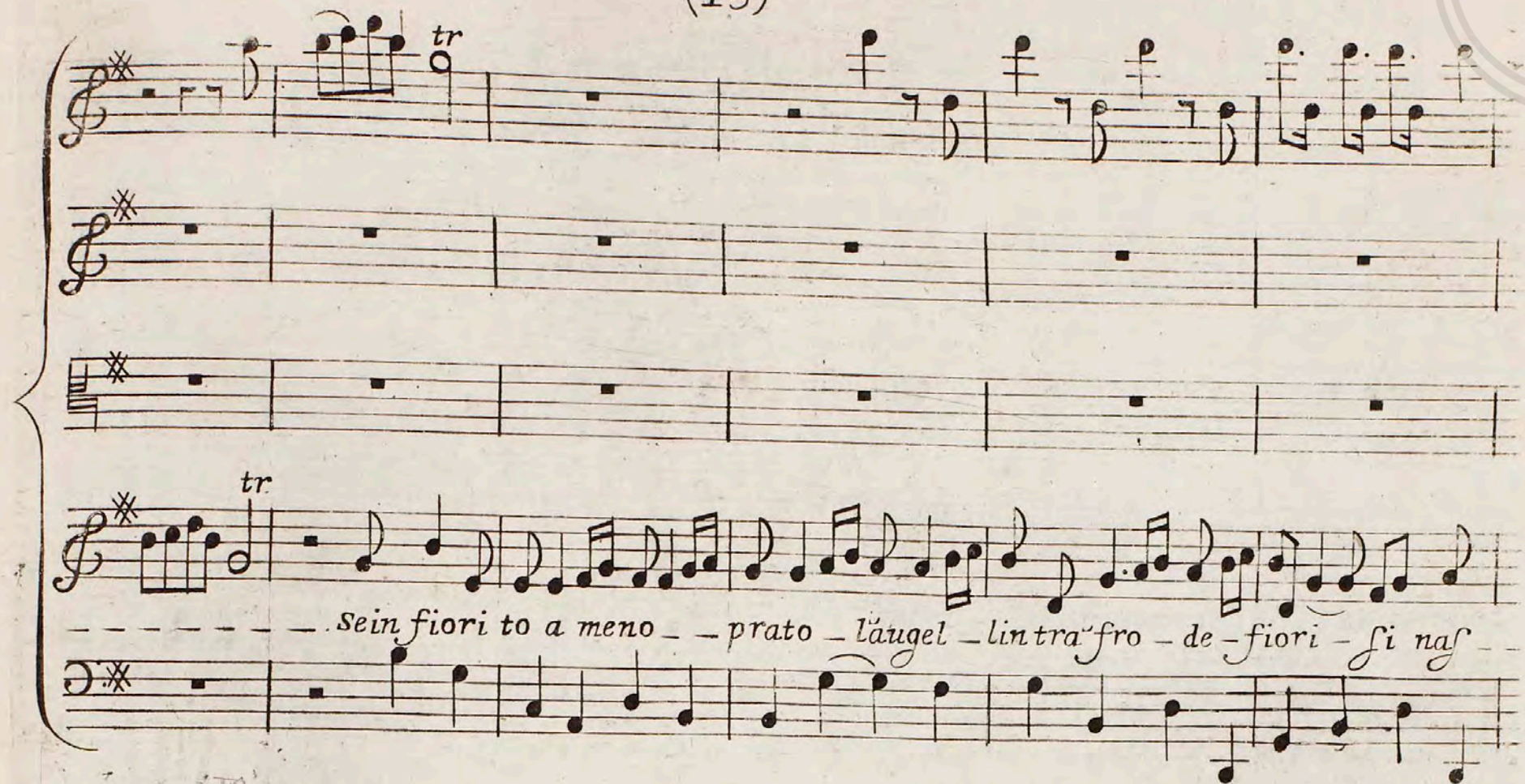
tr *tr*

tr *tr*

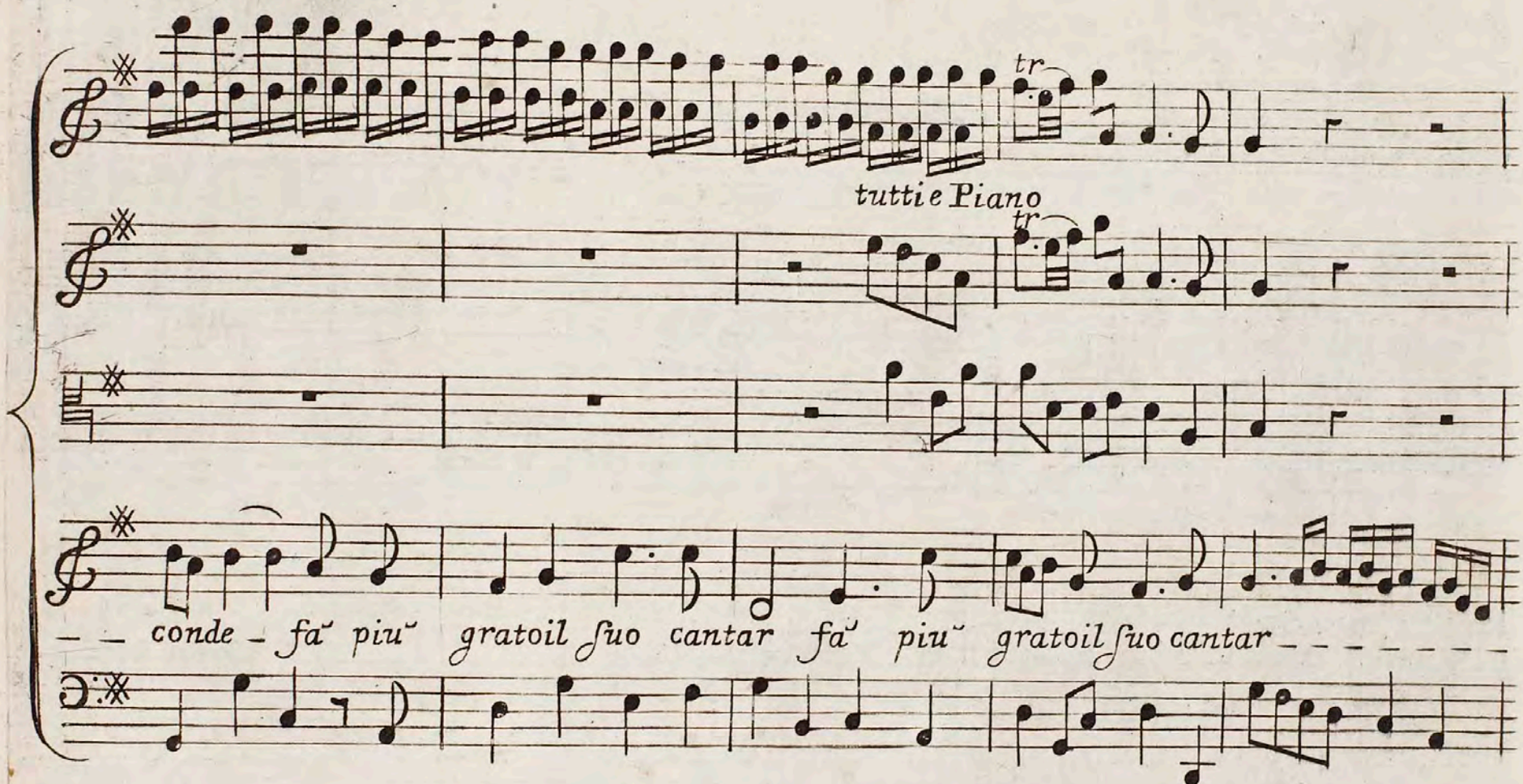
to - fa piu' grato il suo cantar

(15)

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First system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a trill (tr) on a whole note. The second and third staves are empty. The fourth staff has a treble clef and a key signature of one sharp, and it begins with a trill (tr) on a whole note. The fifth staff has a bass clef and a key signature of one sharp, and it begins with a whole note. The lyrics "Sein fiori to a meno - - prato - l'augel - lin tra fro - de - fiori - si na" are written below the fourth staff.



Second system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of one sharp, and it begins with a trill (tr) on a whole note. The second staff has a treble clef and a key signature of one sharp, and it begins with a trill (tr) on a whole note. The third staff has a bass clef and a key signature of one sharp, and it begins with a whole note. The fourth staff has a treble clef and a key signature of one sharp, and it begins with a whole note. The fifth staff has a bass clef and a key signature of one sharp, and it begins with a whole note. The lyrics "conde - fa' piu' gratoil suo cantar fa' piu' gratoil suo cantar" are written below the fourth staff. The tempo marking "Adagio" is written above the fourth staff.



Third system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of one sharp, and it begins with a whole note. The second staff has a treble clef and a key signature of one sharp, and it begins with a whole note. The third staff has a bass clef and a key signature of one sharp, and it begins with a whole note. The fourth staff has a treble clef and a key signature of one sharp, and it begins with a whole note. The fifth staff has a bass clef and a key signature of one sharp, and it begins with a whole note. The lyrics "fa' piu' gratoil suo cantar" are written below the fourth staff. The tempo marking "Adagio" is written above the fourth staff. The instrument marking "Bassoni" is written below the fourth staff.

[Faint, mostly illegible handwritten text at the top of the page, possibly a title or introductory remarks.]

[First system of handwritten musical notation, including notes and rests.]

[Second system of handwritten musical notation.]

[Third system of handwritten musical notation.]

[Fourth system of handwritten musical notation.]

[Fifth system of handwritten musical notation, concluding the page.]

[Partial view of the following page, showing musical notation and a few words like 'te' and 'c' visible.]

(16)

Se *cosi* lidia vezzosa spiega ancor no

solo te cano-re piu graziosa fa ogni core in amorar

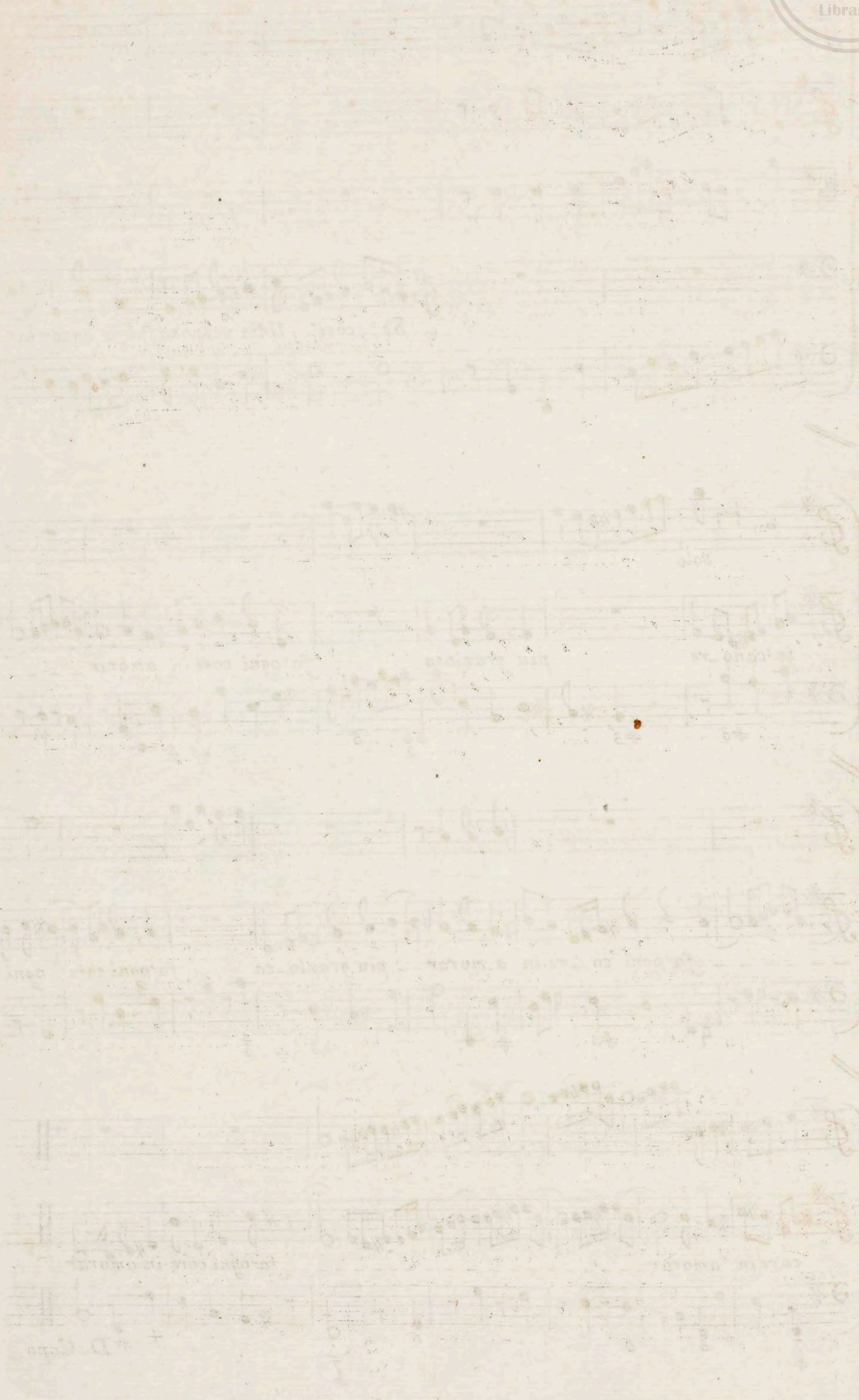
#3 #3 #4 6 4 3 #

fa ogni co-re in a-morar - piu grazio-sa fa ogni core ogni

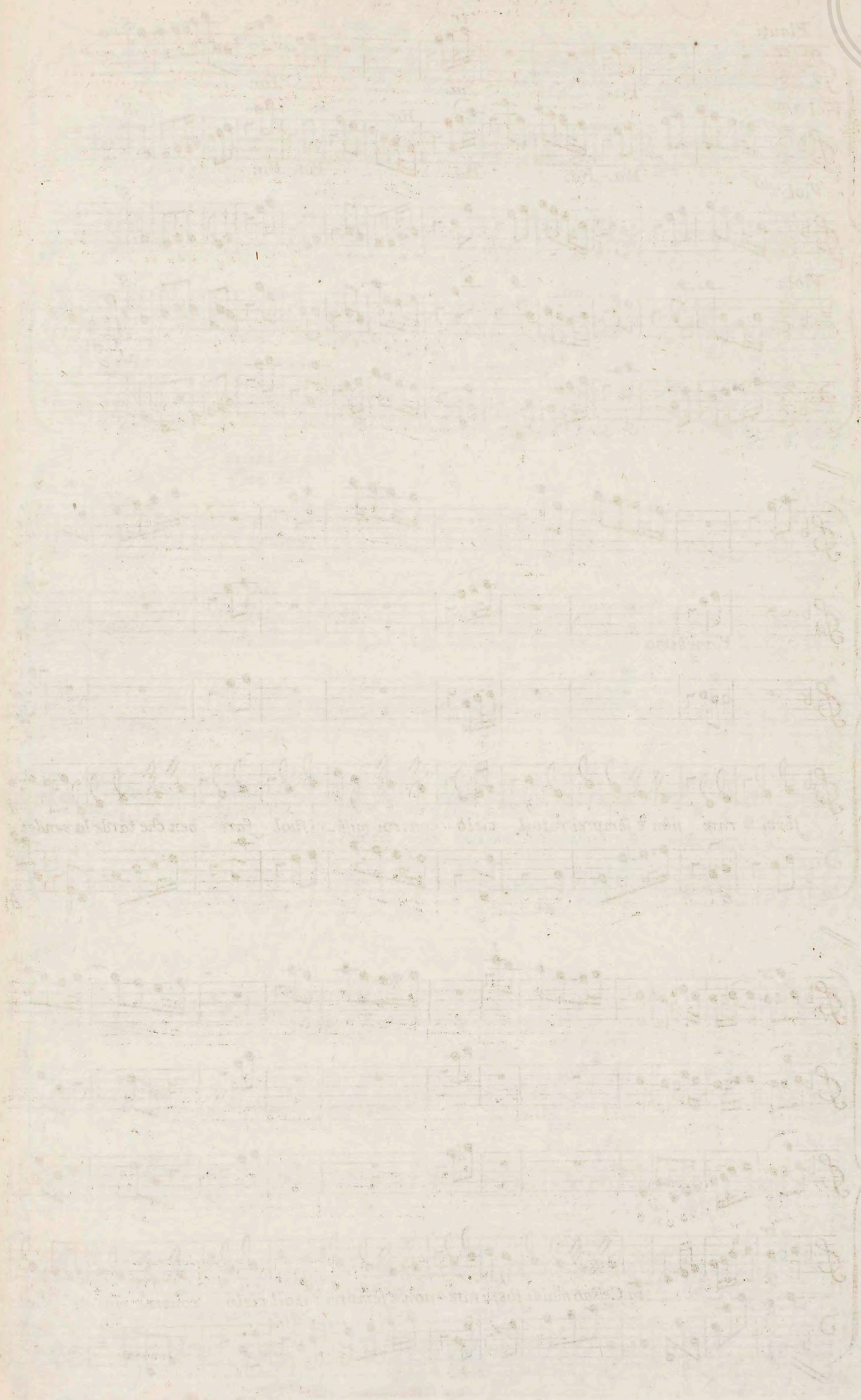
#3 # 4 3 4 2

core in amorar - fa ogni core in amorar

7 4 3 6 6 7 4 # Da Capo



Opus 17. M. B. Robinson in Julius Caesar.



(17)
Sung by M^{rs} Robinson in Julius Cæsar

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Flauti

Viol 1^{mo}

Viol 2^{do}

Viola

Cello

Tr

Pia.

Pia.

Pia. For.

For.

Pia.

Pia. For.

S.

S.

S.

S.

Pianissimo

sospi - rare non e semprei ratoil cielo contro i misè-ri suol fare ben che tarde la vendet

Tr

ta Cessao mai di sospirare non e semprei ratoil cielo contro i misè-ri suol

#3

(18)

fa re ben che tardo la vendet - - ta suol fare la vendet ta

For. Pia. For. Pia.

senza Flauti
Viol. I^{mo}

Viol. 2^{do}.

viola

Il nocchier si ratoe il mare mai non perde la spe - ranza onde a vien che la cos tanza

Flauti.

Viol. I^{mo}

Viol. 2^{do}

viola

la sa - lutea lui promette la sa lutea lui promette

For. Pia. For. Pia.

Da Capo

Dal segno

Da Capo

Dal segno

This page contains a handwritten musical score on aged, slightly stained paper. The score is organized into systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in dark ink, and the paper shows signs of age, including some discoloration and faint smudges. The score appears to be a single melodic line, possibly for a vocal or instrumental part. The page is numbered (21) in the top center, and a circular library stamp is visible in the top right corner.

[Faint, mirrored musical notation and text, likely bleed-through from the reverse side of the page. The notation includes staves with notes and stems, and some illegible text fragments.]

Sung by Sig.^{re} Senefino⁽¹⁹⁾ in Julius Caesar.

Allegro

All Lampo dell'armi quest'alma guerriera vendetta fa

=ra al lampo dell'armi quest'alma guerriera vendetta fa vendetta fa

=ra quest'alma guerriera al lampo dell'armi quest'alma guerriera vendetta fa

=ra al lampo del

mi quest'alma guerriera vendetta farra vedetta fa = ra

al lampo dell'armi quest'alma guerriera

vendetta fara

al lampo dell'armi quest'alma guerriera vendetta fa-ra

quest'alma guerriera vendetta fara

Non fia che disarmi la destra guerriera chi forza Le da non fia che disarmi la destra guerriera che forza le da

Al lampo dell'

D C dal segno

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The text is faint and mostly illegible due to fading and bleed-through from the reverse side. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

Op. 10. No. 1. in G major. (25)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in ink on aged, slightly discolored paper. The score is organized into systems, with some staves grouped by brackets. The handwriting is clear and legible, typical of 18th or 19th-century musical notation.

Sung by Sign^{ra} Cazzoni in Julius Cæsar

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Viol 1^{mo}
Largo
Viol 2^{do}

Piangerò paingerò la sorte mai sì crude le
e tanta ria finche vi tain petto avro piange ro⁷ 6⁷
piangerò la sorte mia sì crudele e tanto ria piangerò la sorte
mai sì crudele e tanta ria fin che vitain petto avro

47 6 4#

(22)

fin che vita fin che vi - tain petto avro' 7#6

Viol I^{mo} e 2^{do}

Allegro

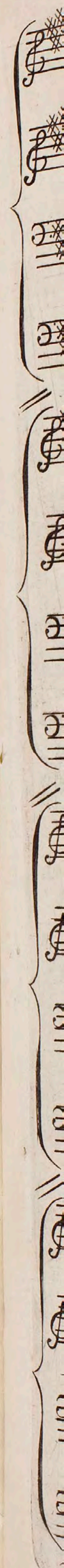
ma poi morta d'ogn'in terno

Violoncello 6 #3

il tiranno e notte giorno fatta spetro a gite

fatta

#3 6



(23)

spet --- *tro fatta spettro a gitero*

ma poi morta d'ogn'in torno il tiran-no

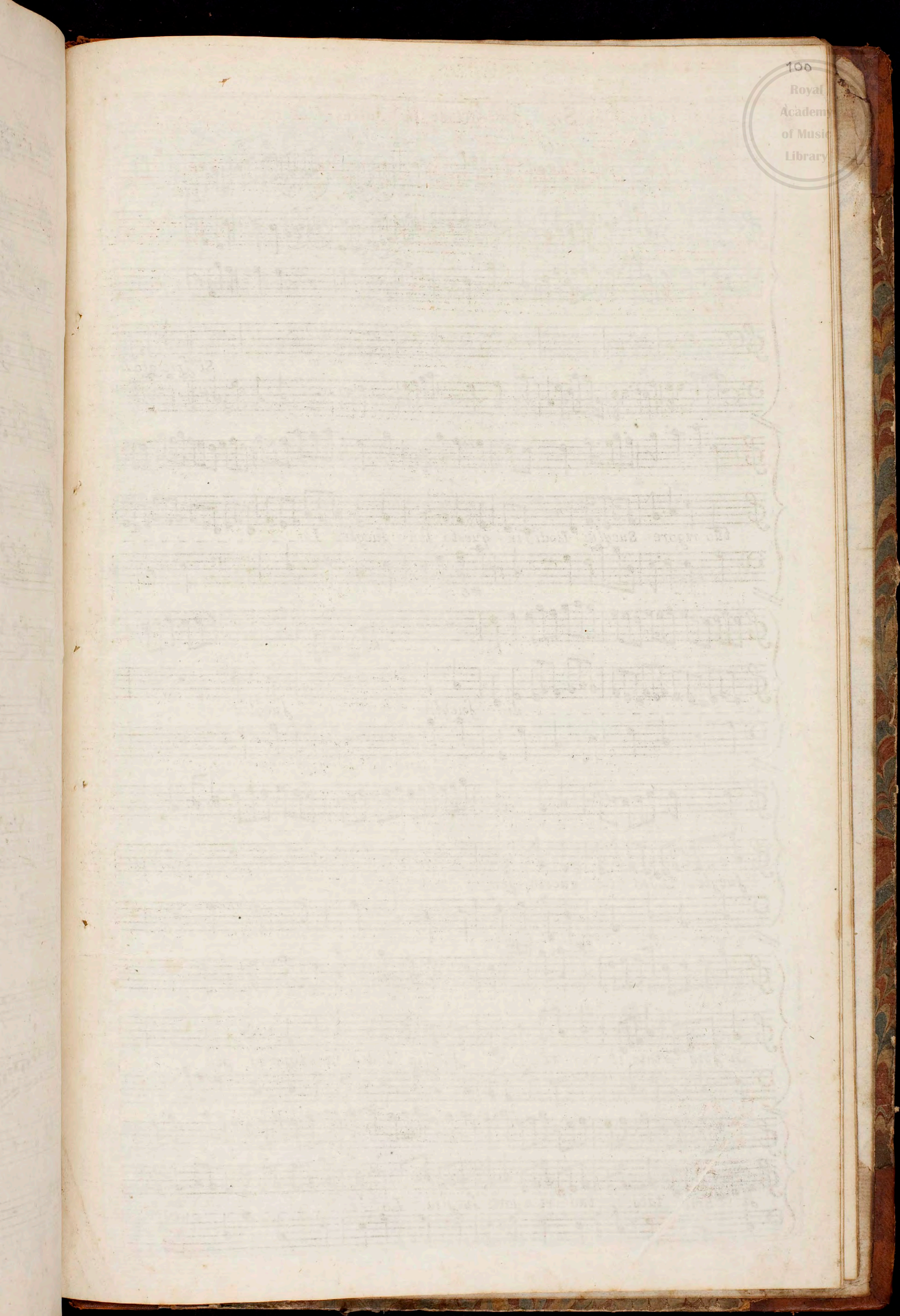
e notte giorno fatta spettro agitero

fatta spettro agi tero *Da Capo*

#6
4

6#5
4 3

Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The notation is in a historical style, possibly from the 18th or 19th century. The paper shows signs of wear, including discoloration and faint smudges. The score is written in dark ink, with some red ink used for certain markings or corrections. The staves are arranged in a single column, and the notes are clearly visible despite the age of the paper.



Sung by Sig.^{re} Berenstadt in Julius Caesar.

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Stacc: tr tr tr tr

Allegro tr tr

pid:

Si spietata il

tuo rigore Sueglia Lodio in questo sen Sueglia Lo

#6

dio Sueglia Sueglia

Sueglia Lodio in questo sen

#

Si spie = tata il tuo ri = gore Sueglia Lodio in questo sen

Si Spie tata il tuo ri = gore Sueglia Lo - - dio in

(25)

questo Sen fueglia fueglia fueglia lo=dio in questo Sen

Si Spietata il tuo rigo-re fueglia lo=dio in questo Sen,

Viola

Gia che Sprezzi questo core prouain fida il mio velen

gia che Sperz

questo core prouain fida il mio velen il mio uelen

prouain fida il mio uelen. Da Capo.











